Straub's NEW MODEL

For

Singing Classes,
Conventions,
Institutes,
High Schools,
Normal Schools,
Academies,
Colleges,
etc.

BY S. W. STRAUB.

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PREFACE.

Gladstone has said, "Make it easy as possible to do right." It is equally important that instructors should make the work of pupils as easy, pleasant and rapid as possible. This principle has been acted upon so far as possible in arranging the "theory and practice" in the NEW MODEL. The introduction of topics in their best order has received careful attention as it is of the most vital importance.

The preliminary reading exercises prepare the pupil to read equally well in all keys. and is a saving of more than one-half the time taken in the usual way.

Those who are acquainted with the author's former works, recognize in this still further improvements in grading and beautifying the exercises. The definitions and statements are shortened and made plain; so that any one of ordinary intelligence can become a good reader without a teacher, although it is always better to work under the directions of a good instructor.

Of the music in NEW MODEL it may be said that it is principally new and much of it is in the compiler's best vein. Some charming music has been contributed by popular composers and rare gems of the great Masters have been adapted for this work.

The growing desire for concert music has not been lost sight of, so that three or four excellent programs can be selected from this work including grand sacred and secular choruses, quartets, trios, duets and solos.

The new shape is so easy for the hand and eye that it commends itself at once.

The soprano being printed at the top is the orderly way and the whole score can much more readily be seen by the singer as well as by the player and conductor.

The alto is printed on the soprano staff in many instances, saving much space thereby, so that without crowding, nearly one-third more matter is put into this book than could be in the usual way.

In view of the many improvements, "NEW MODEL" may not be considered a misnomer.

THE AUTHOR.

Progressive Studies

IN

Vocal Music.

In music, a sound is called a TONE.

The highness of a tone is called its PITCH.

Numeral names are given to the pitches of tones to express their relation to each other.

Any pitch may be named ONE; the next above it is called TWO, the next THREE, etc.

The singer must know these pitches when he hears them, and must be able to sing them when he desires to do so.

The easiest way to learn these pitches is to associate a certain SYLLABLE with each one. Thus:

NAMES—One,	two,	three,	four,	five,	six,	seven,	eight.
SYLLABLES—Do,	re,	mi,	fa,	sol,	la,	ti,	do.
PRONOUNCED—Doe,	ray,	mee,	fah,	soul,	lah,	tee,	doe.

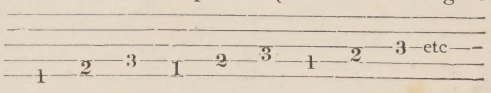
NOTE.—The character of eight is the same as one hence it has the same syllable. *Ti* is quite generally taking the place of "si." The change is an advantage.

For the purpose of representing pitches the following character is used. It is called

THE STAFF.

Fifth Line. Space Above.
Fourth Line. Fourth Space.
Third Line. Third Space.
Second Line. Second Space.
First Line. First Space.
Space Below. *

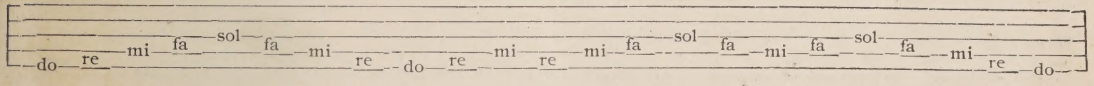
The lines and the spaces are called DEGREES, and are used to represent pitches. If a degree is ONE (do), the next above it is TWO (re), etc. Thus:--



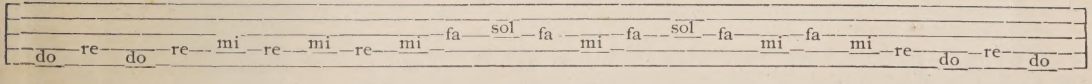
The following exercises are to be practiced in order to prepare to read music. Sing slowly at first. Repeat until they can be sung very fast.

From Do up to Sol.

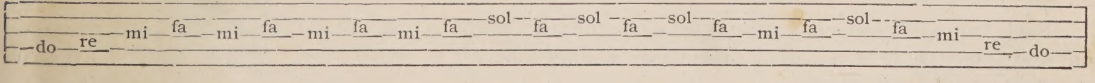
No. 1. Any rather low pitch for *do*.



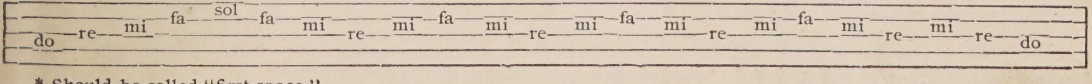
No. 2. A little higher pitch for *do*.



No. 3. A little higher pitch for *do*,



No. 4. A little higher pitch for *do*.



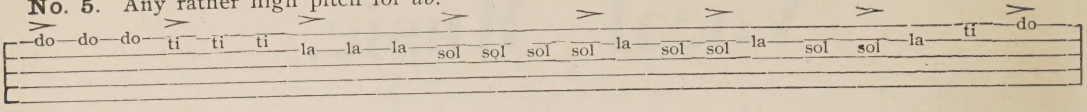
* Should be called "first space."

I will try to Master Music.

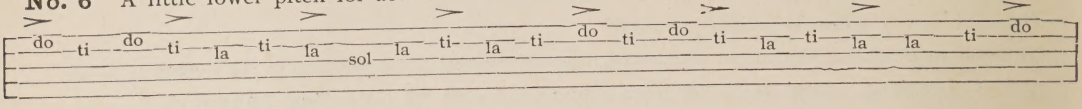
From Do down to Sol.

Special strength of tone is indicated by the following sign. >

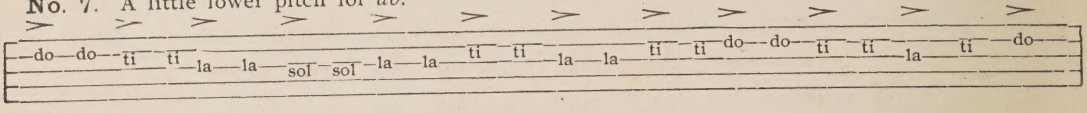
No. 5. Any rather high pitch for *do*.



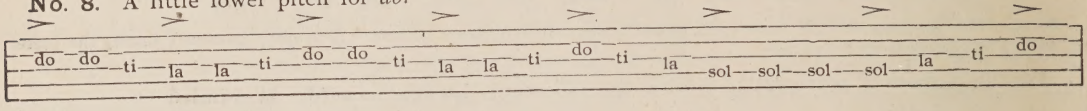
No. 6 A little lower pitch for *do*.



No. 7. A little lower pitch for *do*.

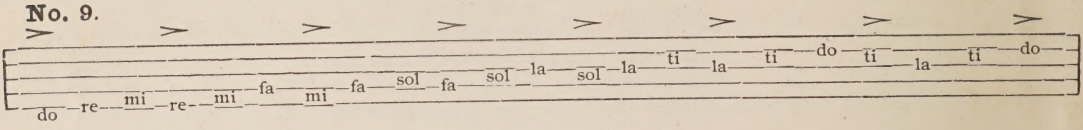


No. 8. A little lower pitch for *do*.



From Lower to Upper Do.

No. 9.



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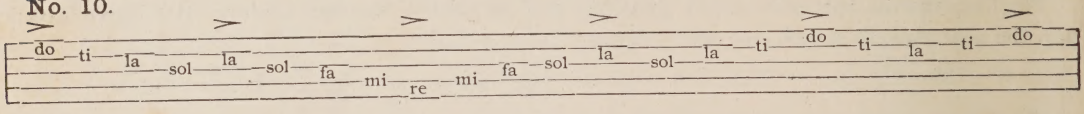

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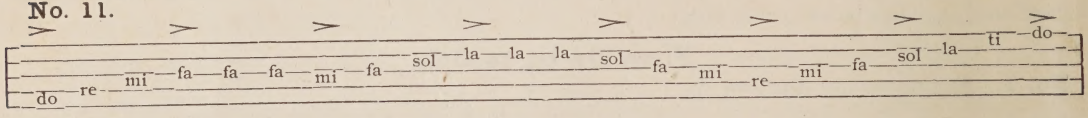
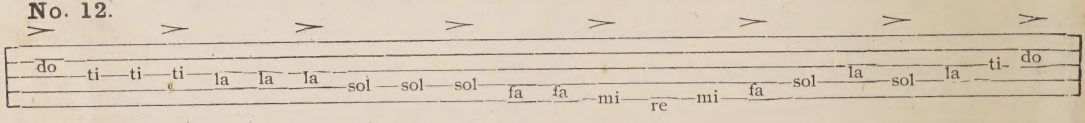


No. 12.



The tones which we have been using (1, 2, 3, 4, 5, 6, 7, 8,) bear a pleasant relation to each other. When tones are related in their pitches as these are they form what is called a KEY.

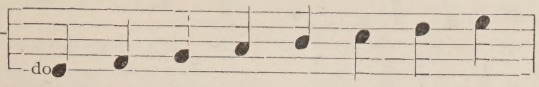
Each tone of a key is called a KEY TONE, so that the numeral names are key-tone names.

Each key-tone produces a mental effect peculiar to itself. ONE gives the effect of perfect repose, and completeness; it is the most satisfactory ending tone; it is called TONIC or KEY NOTE. Eight is a reproduction of *one* (tonic).

NOTE,—"Key tone" is used instead of "tonic" by some who do not seem to realize that *all* the tones of a key are "key tones" by the most proper use of language,

When key tones occur in regular order ascending or descending, they form the SCALE. Thus, Ascending scale:—1 2 3 4 5 6 7 8. Descending scale:—8 7 6 5 4 3 2 1.

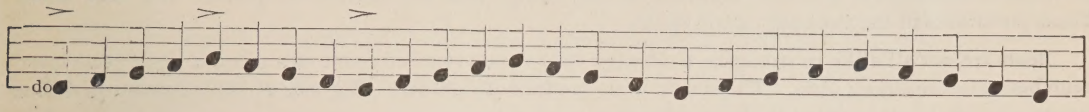
The printed syllables have been used in the foregoing exercises as an easy preparation for the real method of indicating the degrees to be used. A character called a NOTE will hereafter be placed upon the degree to be used instead of a syllable. This character (♩) is called a QUARTER note.

Illustration:— 

Instead of *do, re, mi, fa, sol, la, ti, do.*

Sing the syllable indicated by the degree where the note is.

No. 13.



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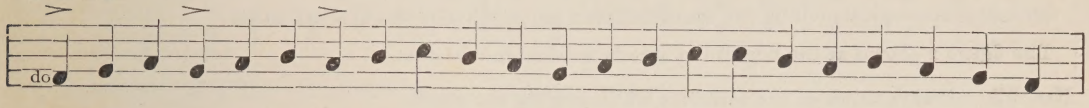

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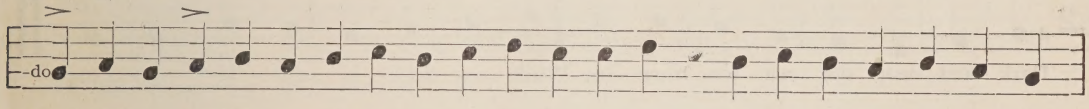

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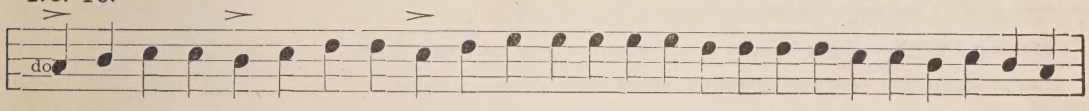

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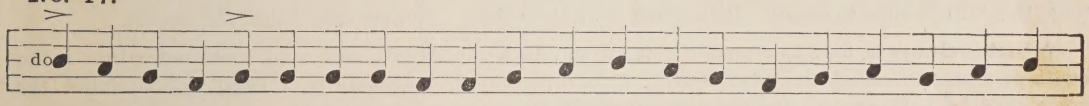
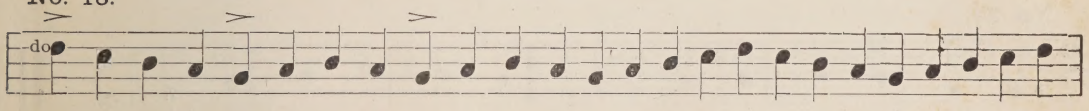


No. 18.

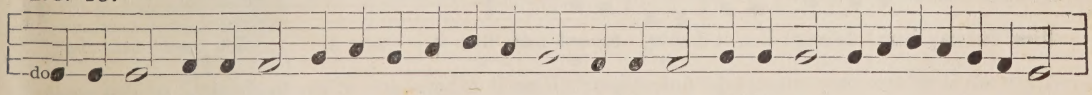


Notes are used not only to indicate the degrees to be used, but they also indicate the relative length of tones.

A tone as long as two quarter notes is called a HALF NOTE. A half note is represented by this character (𝅗𝅥) which is also called a HALF NOTE.

A tap of the finger for each quarter and two taps for each half note will aid in giving the correct length.

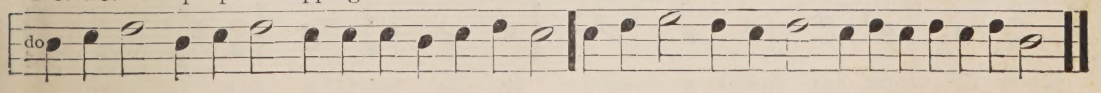
No. 19.



There is placed at the end of a piece a character called a CLOSE (‖).

At the end of a strain or section of a tune there is often placed a character (‖) called a DOUBLE BAR.

No. 20. Keep up the tapping.



I will Listen and Learn.

Tonic is *one* in relation to tones above it and *eight* in relation to tones below it.

No. 21. Going above and below *do*. Think of the syllables when you sing the words.

A kind - ly word, a pleas - ant smile, May oft an ach - ing heart be - guile.

In listening to music, one hears such a regularity of tones as to produce a sort of beating or pulsation as will often cause the listener to make, unconsciously, regular motions of the hand or foot that go with the beats. It is this that makes it so easy to tap with the fingers, the quarter and half notes. These pulsations in the tune are called BEATS.

Beats are not all alike in strength; a stronger beat recurs regularly and one or more weak beats intervene between the strong ones. The strong beats produce MEASURES. A group of beats consisting of one strong and one weak is called DOUBLE MEASURE.

Measures are represented by the space between perpendicular lines called BARS.

The figure 2 placed at the beginning stands for double measure.

No. 22. Always think of the syllables while singing the words.

Dark and deep the wa - ters flow - ing While our boat is swift - ly go - ing.

Commencing each beat at the right time is called KEEPING TIME. We are assisted in keeping time by tapping with the fingers as heretofore.

Making a motion of the hand for each beat is called BEATING time.

Some prefer the old way of beating which is "down; up," for double measure.

The aid in keeping time that is universally acknowledged, is counting the beats in each measure, as "one, two," for double measure. It is called COUNTING time. Singers must think the counts.

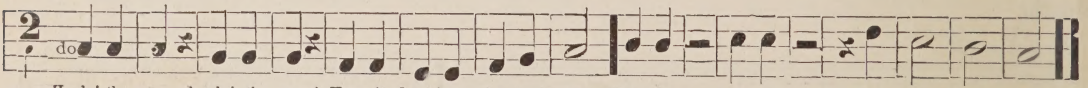
A beat is always as long as a certain note; it may be a quarter or a half note. The note which is the length of a beat is called the BEAT NOTE. It is represented by a small note being placed under the figure, thus, ($\frac{2}{\text{♩}}$) The figure and the note constitute the MEASURE SIGNATURE.

No. 23.

On the hill - sides, in the dells, All day long we hear the bells.

Silence in music is called REST. A rest as long as a quarter note is called a QUARTER REST and is represented thus, (𝄽) or (𝄾). A rest as long as a half note is called a HALF REST and is represented thus, (𝄼)

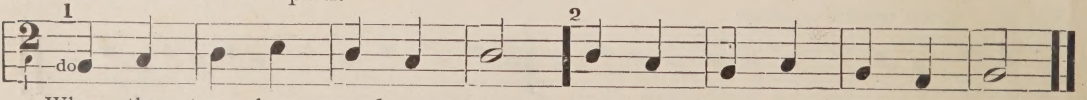
No. 24.



Hark! the song, hark! the song! Hear it float-ing far and near; Hear it, hear it, You need not fear.

A ROUND is where some singers do not commence until others are at the beginning of the second section marked "2." A round is repeated as often as desired.

No. 25. Round in two parts.

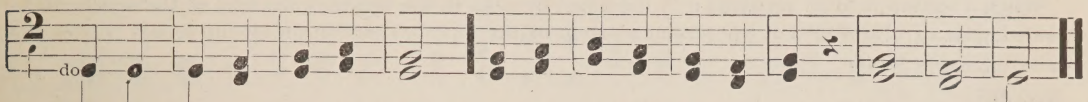


When the storm has passed a - way, Ev - 'ry heart is light and gay.

A very pleasant effect is produced by two sets of tones being sung at the same time. All the upper tones taken together make what is called the UPPER part; while the lower tones make the LOWER part.

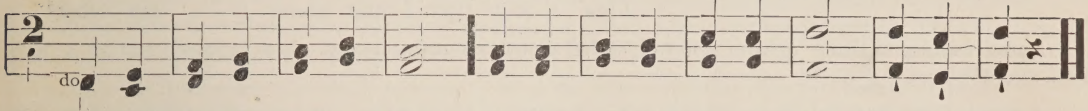
NOTE.—Singers should change parts frequently. It is an advantage to learn the lower part first.

No. 26. Two Parts.



Short and distinct tones are called STACCATO. The notes are marked thus, (!).

No. 27. This staff is enlarged by an ADDED line.



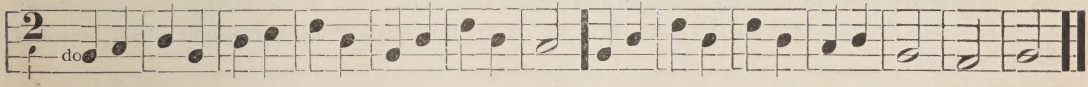
The difference in pitch between *do* below and *do* above is called an OCTAVE.
Singing two or more pitches to one syllable is called SLURRING. It is indicated by a curved line.

No. 28. Slur. Do not sing this too high.

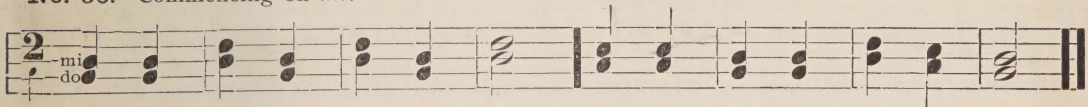
When keytones are not sung in scale (regular) form it is called SKIPPING or LEAPING; as in going from *do* directly to *mi*, *re* is *skipped*, the voice *leaping* over it.

NOTE.—It should be remembered that if *do* is on a line *mi* and *sol* above are also on lines.

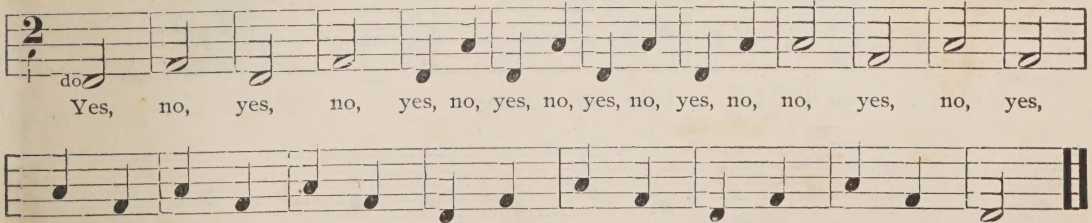
No. 29. Skips to *do*, *mi*, *sol*. Sing syllables, afterwards, "tah."



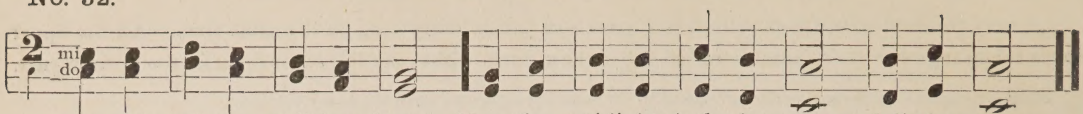
No. 30. Commencing on *mi*.



No. 31. Skips to three and five. (Three is the most important tone between one and five. Commence at any measure. Repeat as often as you like.)



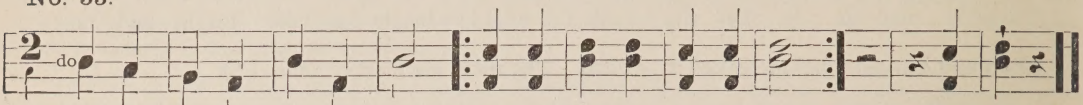
No. 32.



Go and call the chil-dren home, Now the twi-light shades have come. Call them home.

When a section is to be repeated it is indicated by dots in the space at the end of the section to be repeated; dots are also placed at the commencement of the repeated section unless the repeat is from the beginning of the piece.

No. 33.



Buds are burst-ing on the trees, { Oh, I fear that they will freeze, } { For I feel that I must sneeze. } — ker - chew!

A tone as long as three quarter notes is called a DOTTED HALF NOTE. It is represented by a half note and dot thus, (𝅗𝅥.).

A rest as long as three quarter rests is called a DOTTED HALF REST. It is represented by a half rest and dot thus, (𝄼.).

A dot after a note or rest always adds to it one-half its length.

When *two* weak beats follow a strong beat it is called TRIPLE measure. The figure 3 represents it. It is counted one, two, three. The usual way of beating it is down, left, up. A finger tap for each note is sufficient. *Always* count the time.

No. 34.

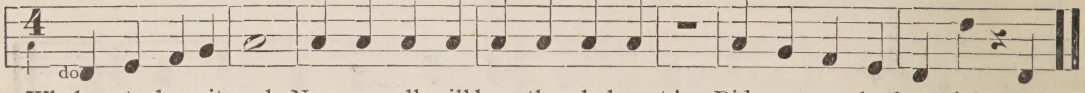
New meas-ure this, hear it. It is so eas - y no one need fear it.

A tone as long as four quarter notes is called a WHOLE NOTE and is represented thus, (𝅝).

A rest as long as four quarter rests is called a WHOLE REST and is represented thus, (𝄻). (It is called a MEASURE rest when it is used to fill a measure regardless of its length.)

When three weak beats follow a strong beat is is called QUADRUPLE MEASURE. The figure 4 represents it. The movements in beating it are usually down, left, right, up. It is counted one, two, three, four. (There is a slight accent on the third beat which should not be made prominent else it becomes double measure.)

No. 35. Master the counting and tapping.

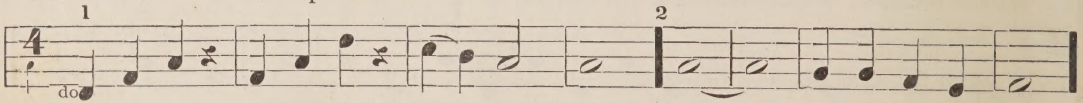


Whole note, hear it—sol. Now we all will hear the whole rest! Did you sure-ly hear it? No!

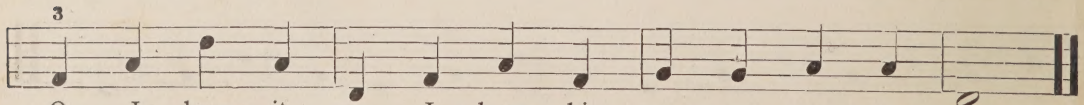
When notes on the same degree are joined by a curved line, called a TIE, they are to be sung in one tone.

Bee Song.

No. 36. Round in three parts.

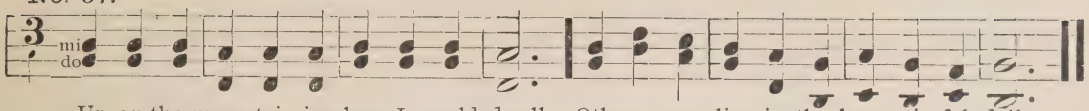


See the bee, on the lea, hear his song; Z . . . . is his mer - ry song,



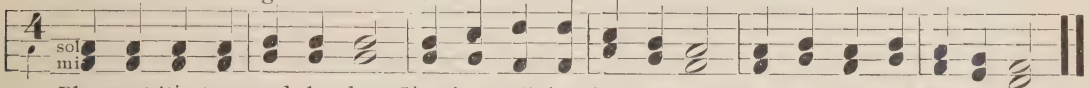
O I hear it, yes I hear his mer - ry, mer - ry song.

No. 37.



Up on the moun-tain is where I would dwell, Oth-ers may live in the beau - ti - ful dell.

No. 38. Commencing on *mi* and *sol.*



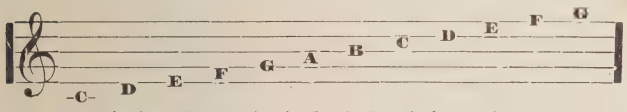
Pleas-ant 'tis to spend the day, Sing-ing, talk-ing by the way, Sing-ing, talk-ing by the way.

Heretofore we have only considered the pitches as being placed and used in key relationship [1, 2, 3, 4, 5, 6, 7, 8.] Tonic or *one* has been given any pitch that was convenient; sometimes higher and sometimes lower.

It is however, necessary in music to give a name to each individual pitch regardless of its relation to any other. The names given to individual pitches are called ABSOLUTE pitch names. The names of the first seven letters are used for this purpose:—A, B, C, D, E, F, G.

NOTE,—"A" is the name of a certain pitch only, "B" is the name of another pitch only, etc., *i. e.* each absolute pitch name names only one pitch. A tone that is made by a certain number of vibrations in a second is named C. Another number of vibrations produces D, etc.

The staff is made to represent absolute pitches by a character called the TREBLE CLEF. When it is placed upon the staff the degrees represent pitches as here illustrated:

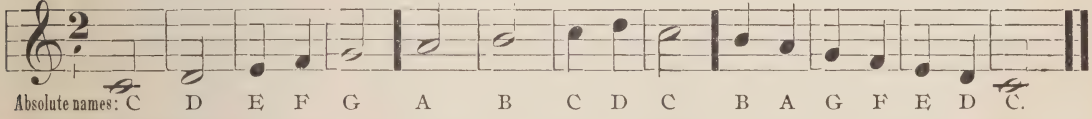


and the staff is called the TREBLE STAFF.

The pitches C, D, E, F, G, A, B, C, bear the same relation to each other as do key tones 1, 2, 3, 4, 5, 6, 7, 8 and hence they form a key of which C is tonic or *one*, D is 2, etc. A key is named with the absolute pitch name of its tonic; therefore C, D, E, F, G, A, B, form the KEY OF C.

The treble staff now represents the key of C. The added line represents C and C is tonic and tonic is *do*, hence the following exercises are in the key of C. Do is on the added line below but need not be printed hereafter.

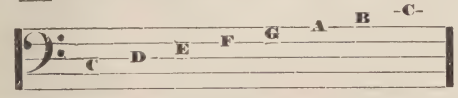
No. 39. Sing syllables and absolute names.



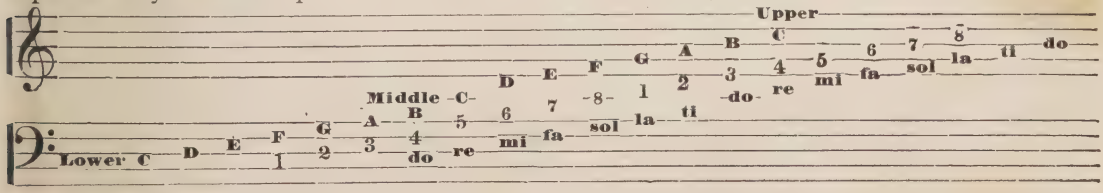
NOTE.—Pupils should become able soon as possible to recognize the absolute pitch which each degree of the treble staff represents.

The treble staff represents the pitches which ladies can sing most easily.

Men's voices average an octave lower than ladies' voices. To make the staff represent the pitches of men's voices, a clef called the BASE CLEF is used. The base staff represents pitches as in the following illustration:

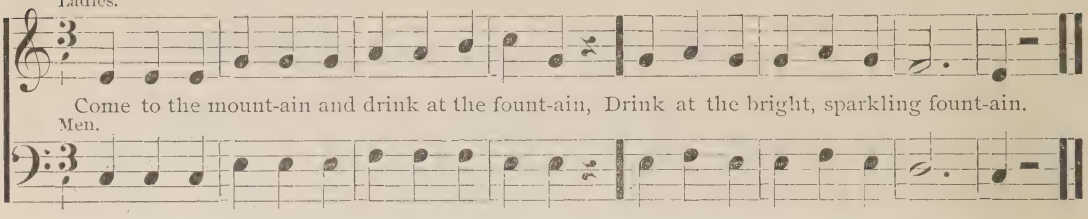


The C represented by the added line above of this staff is the same as that represented by the added line below of the treble staff. This C is near the middle of the range of human voices and is called MIDDLE C; while the C represented by the third space of the treble staff is called UPPER C and the C represented by the second space of the base clef is called LOWER C, thus:

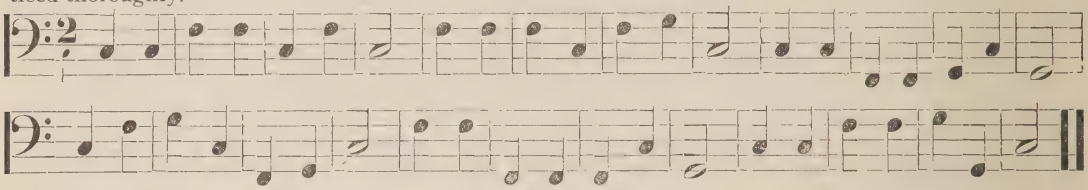


Two staves when connected by a heavy line called a BRACE, are to be sung at the same time.

No. 40. **The Fountain.**

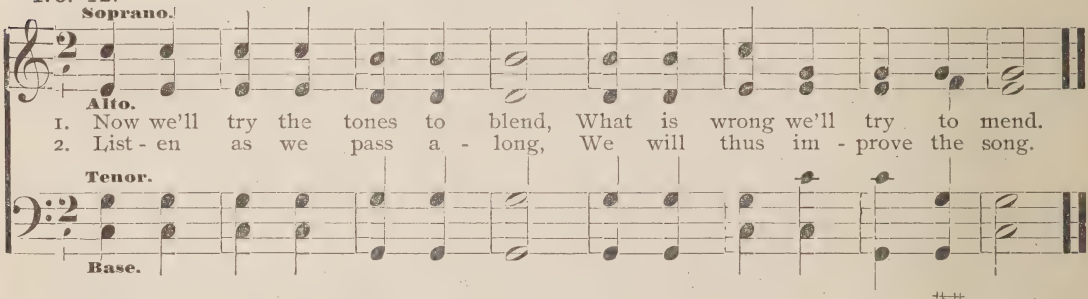


No. 41. Skips one, four [do, fa] are very important especially to base singers and should be practiced thoroughly.

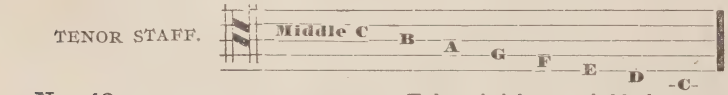


Vocal music is often in four parts. The ladies singing two and the men two. The higher part for ladies is called SOPRANO and the lower part is called ALTO. The higher part for men is called TENOR and the lower, BASE. Boys whose voices have not changed should sing with the ladies, soprano or alto.

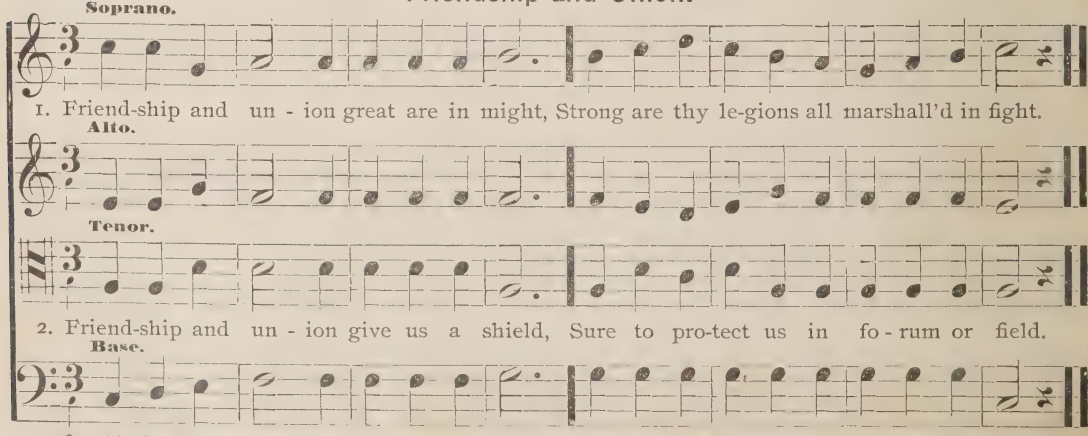
No. 42.


Soprano.
Alto.
1. Now we'll try the tones to blend, What is wrong we'll try to mend.
2. List - en as we pass a - long, We will thus im - prove the song.
Tenor.
Base.

When there is only one part on each staff the tenor part is on a staff that has a clef called the TENOR CLEF which makes the staff represent pitches an octave lower than the treble staff does.



No. 43. **Friendship and Union.**


Soprano.
1. Friend-ship and un - ion great are in might, Strong are thy le-gions all marshall'd in fight.
Alto.
Tenor.
2. Friend-ship and un - ion give us a shield, Sure to pro-tect us in fo - rum or field.
Base.

After this sing "Onward and Upward," page 28; "Songs of Praise," page 30 and "Flow Gently Sweet Afton," page 40.

There is a pitch between F and G. It is called F SHARP.

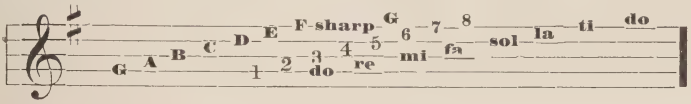
The difference in pitch between F and G is called a step, therefore F sharp is a HALF STEP higher than F.

In some tunes F sharp is used instead of F. In that case G makes the tonic effect just as C did when F was used. G sustaining the same relation to tones above and below it that C did to the tones above and below it before F sharp was used. Hence the pitches C, D, E, F sharp, G, A, B, constitute the KEY OF G, as a key is named by the absolute pitch name of its tonic [G]. Thus:

Pitches in the Key of G:	G	A	B	C	D	E	F sharp.
Key tones in the Key of G:	1	2	3	4	5	6	7.
Syllables in the Key of G:	do	re	mi	fa	sol	la	ti.

The degree that represents F may be made to represent F sharp by a character (♯) called SHARP being placed upon it. Thus:—

It will be seen that the staff in this condition represents the key of G.

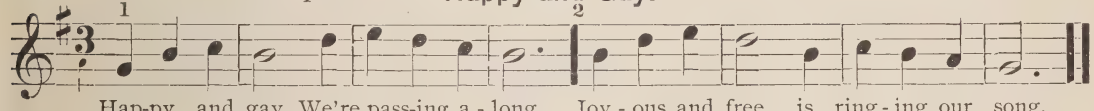


The condition of the degrees when they represent the key of C is called NATURAL. So while they are all natural in representing the key of C, in representing the key of G they are all natural except one which is sharped.

The condition of the staff at the right of the clef is called the KEY SIGNATURE as it there shows what key the staff is made to represent. When all the degrees are natural, the signature is called NATURAL, the staff representing the key of C. In other words, natural is the signature of the key of C. When one degree is sharped [all the others being natural] the signature is ONE SHARP, the staff representing the key of G, as shown above. While the sharp is placed on only one of the F degrees [fifth line] it is understood that all are sharped.

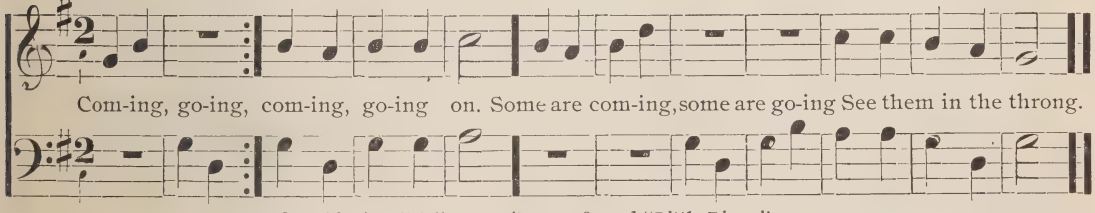
No. 44. Round in two parts.

Happy and Gay.



Hap-py and gay, We're pass-ing a - long, Joy - ous and free is ring - ing our song.

No. 45.



Com-ing, go-ing, com-ing, go-ing on. Some are com-ing, some are go-ing See them in the throng.

After this sing "Follow Me," page 28; and "Little River," page 43.

A tune does not always remain in one key. Changing from one key to another is called MODULATION. A tune may modulate through many keys. G has the same pitch in one key as in another; it is *sol* in the key of C and *do* in the key of G.

When a degree that has been sharped is to be changed back to natural, this character [♮] NATURAL, is placed upon it.

No. 46. Modulation* from C to G and back to C.

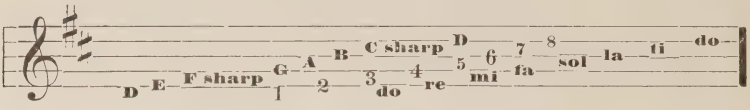
* Other modulating exercises in the back part of this book.

I Will Open my Mouth Well when I Sing.

It should be noted that in the key of C, F is four [fa] and G is five [sol] and in the key of G, F is omitted and F♯ takes its place. In other words, when four [fa] of the key is left out and a pitch a half-step higher takes its place the result is a new key with its tonic on five of the old key. Other keys are formed in the same way, *i.e.* by omitting four and using in its place a tone a half-step higher.

By omitting four [C] in the key of G and using C♯ in its place, we form the key of D [five above G]. As the C degree must be sharped the signature for the key of D will be two sharps.

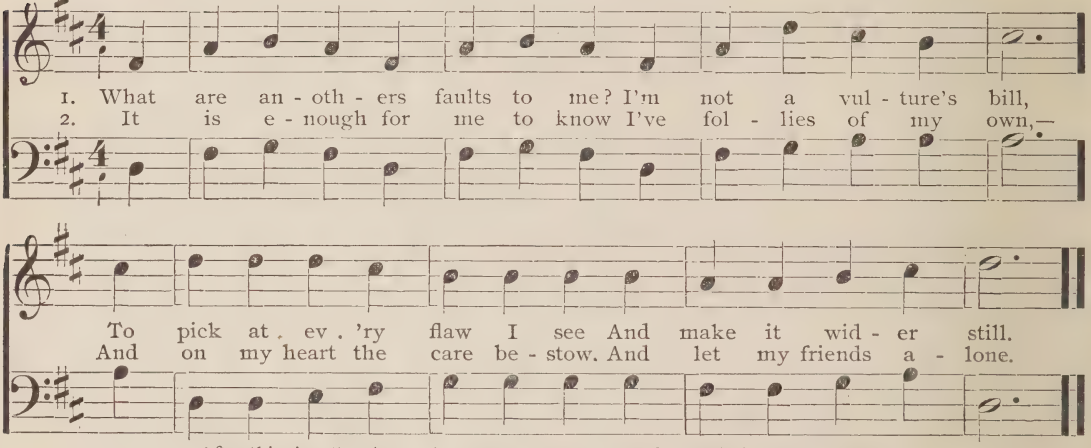
THE STAFF REPRESENTING THE KEY OF D.



No. 47.

There is not a na-tion No mat-ter how grand, That vies with A-mer-i-ca, My na-tive land.

No. 48. **Not a Vulture's Bill.**



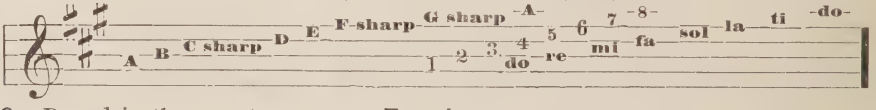
1. What are an - oth - ers faults to me? I'm not a vul - ture's bill,
2. It is e - nough for me to know I've fol - lies of my own,—

To pick at ev'ry flaw I see And make it wid - er still.
And on my heart the care be - stow. And let my friends a - lone.

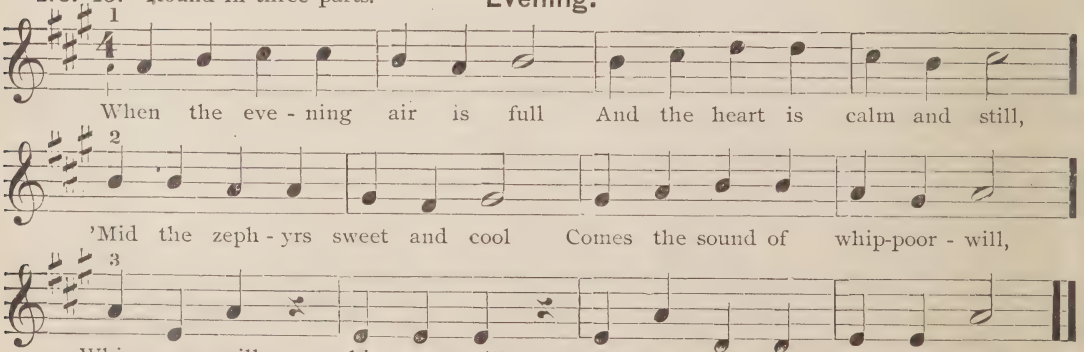
After this sing "Praise to the Creator," page 29; and "A Kind Word," page 30.

The key of A is formed by using all the tones of the key of D except G (4) instead of which G♯ must be used.

THE STAFF REPRESENTING THE KEY OF A.



No. 49. Round in three parts. **Evening.**

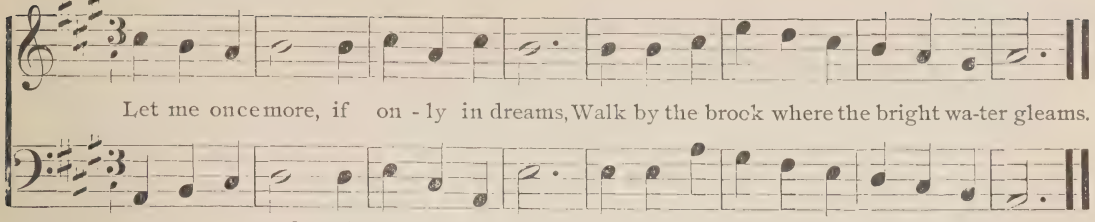


When the eve - ning air is full And the heart is calm and still,

'Mid the zeph - yrs sweet and cool Comes the sound of whip-poor - will,

Whip - poor - will, whip - poor - will, Comes the sound of whip-poor - will.

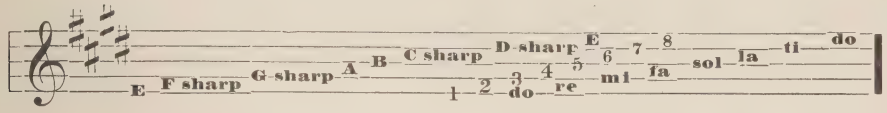
No. 50.



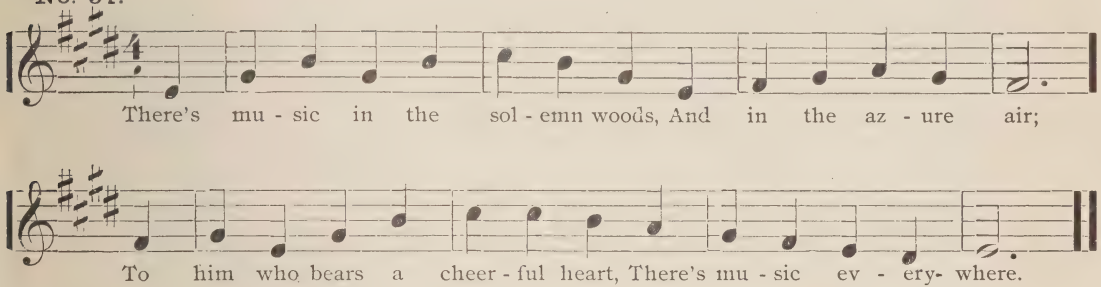
After this sing "Trust," page 60: and "On the River," page 53.

The key of E is formed by using all the tones in the key of A except D (4) instead of which D♯ must be used.

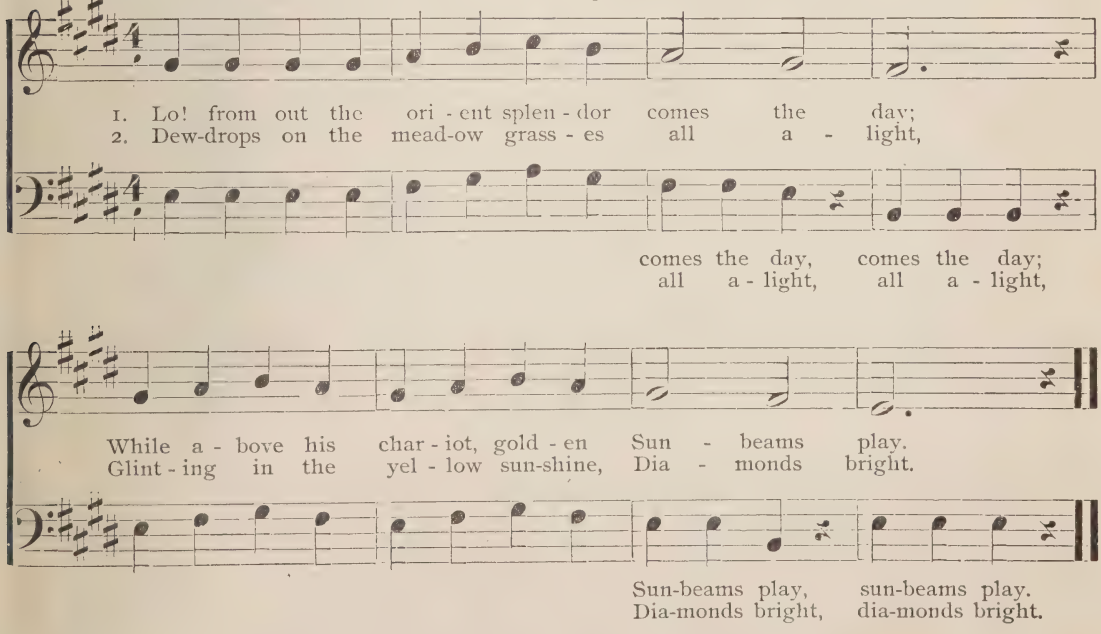
THE STAFF REPRESENTING THE KEY OF E.



No. 51.



No. 52. The Day.

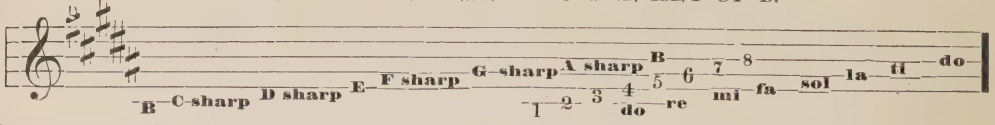

1. Lo! from out the ori - ent splen - dor comes the day;
2. Dew-drops on the mead-ow grass - es all a - light,
comes the day, comes the day;
all a - light, all a - light,
While a - bove his char - iot, gold - en Sun - beams play.
Glint - ing in the yel - low sun-shine, Dia - monds bright.
Sun-beams play, sun-beams play.
Dia-monds bright, dia-monds bright.

After this sing "My Valley Home," page 36; and "True Beauty," page 34.

I will Try to Sing in Time.

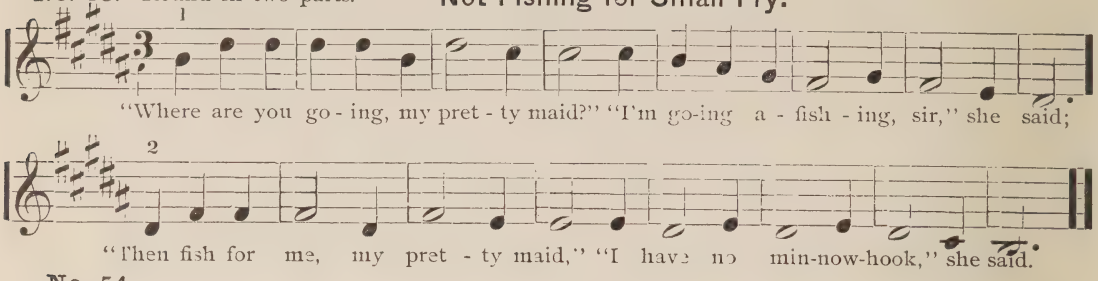
The key of B is formed by using all the tones in the key of E except A (4), instead of which A♯ must be used.

THE STAFF REPRESENTING THE KEY OF B.

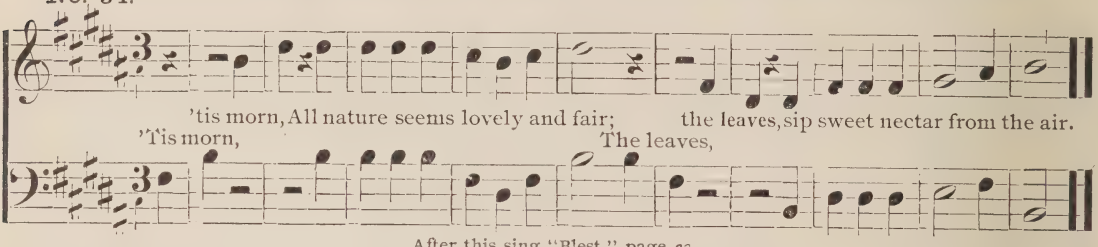


No. 53. Round in two parts.

Not Fishing for Small Fry.


1
"Where are you go - ing, my pret - ty maid?" "I'm go-ing a - fish - ing, sir," she said;
2
"Then fish for me, my pret - ty maid," "I have no min-now-hook," she said.

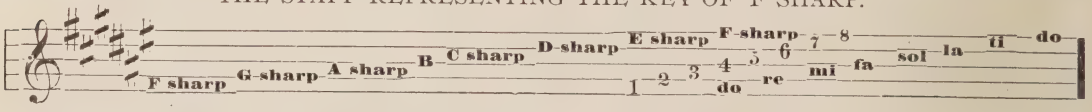
No. 54.



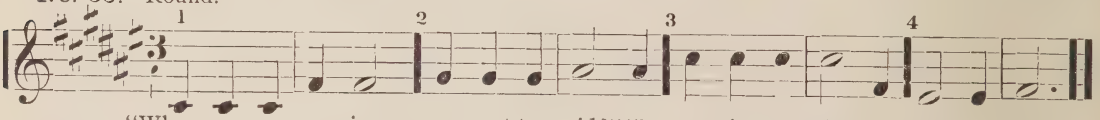
After this sing "Blest," page 32

The key of F♯ is formed by using all the tones of the key of B except E (4), instead of which E♯ must be used.

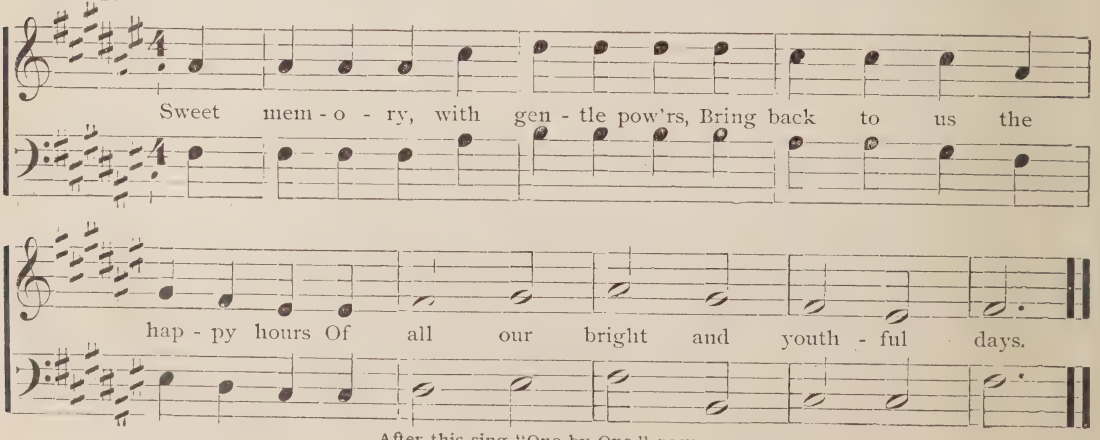
THE STAFF REPRESENTING THE KEY OF F SHARP.



No. 55. Round.



No. 56.

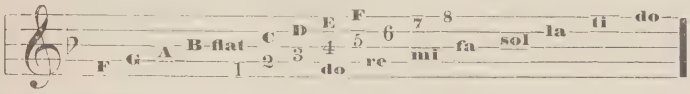


After this sing "One by One," page 33.

A tone named with the word "sharp," as F sharp, is always a half step higher than natural. A tone a half step lower than natural is named by the addition of the word FLAT. For example, a tone a half step lower than B is called B flat, (it is the same pitch as A sharp.) The B degree of the staff is made to represent B flat by a character (♭) called a FLAT being placed upon it. Thus:—

If we omit B from the key of C and use B♭ in its place, the tonic becomes F and the pitches C D E F G A B♭, form the KEY OF F.

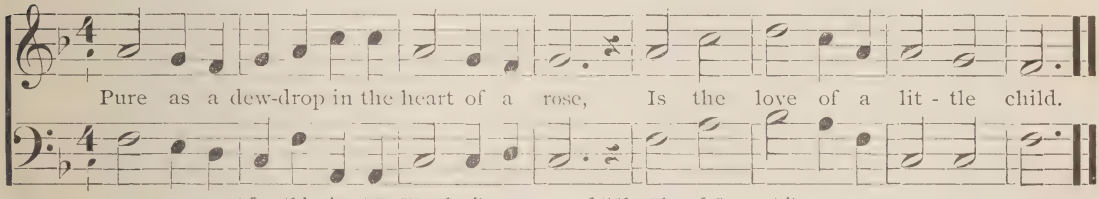
THE STAFF REPRESENTING THE KEY OF F.



No. 57. Round in three parts.

Up and down this world goes round, Down, the world goes up and down, Up and down the world goes.

No. 58.



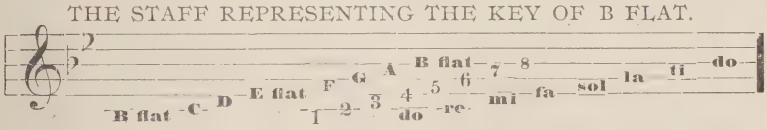
Pure as a dew-drop in the heart of a rose, Is the love of a lit - tle child.

After this sing "Be Worthy," page 53. and "She Played Croquet," page 35.

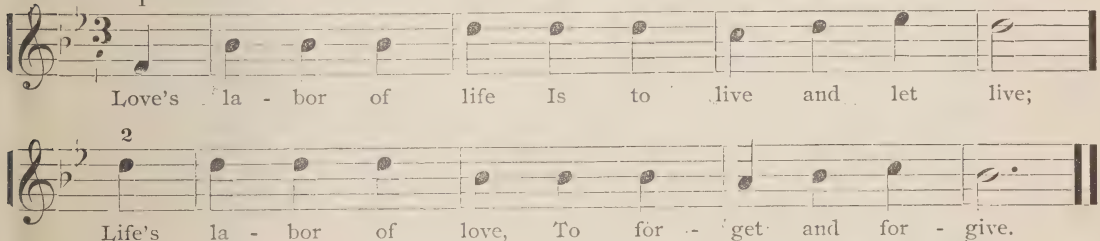
It should be noticed that the tonic of the key of F is four degrees above C and that it is formed from the key of C by omitting its seventh (B) and placing in its stead, a tone a half step lower (B♭).

In the same manner if we omit seven (E) from the key of F and place in its stead a tone a half step lower (E♭) the result will be a tonic upon what was four of the key of F (B♭) so that the pitches C D E♭ F G A B♭, form the KEY OF B FLAT.

THE STAFF REPRESENTING THE KEY OF B FLAT.



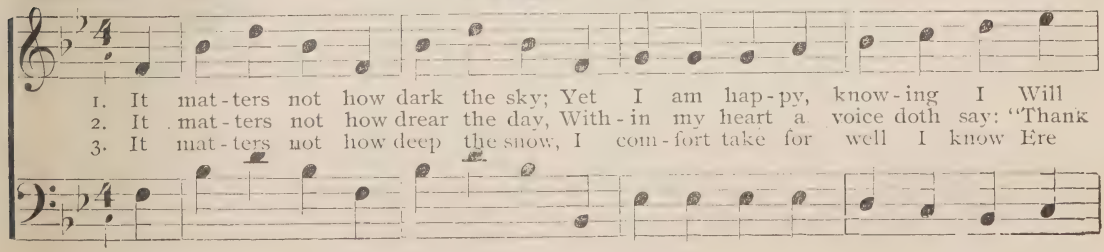
No. 59. Round in two parts.



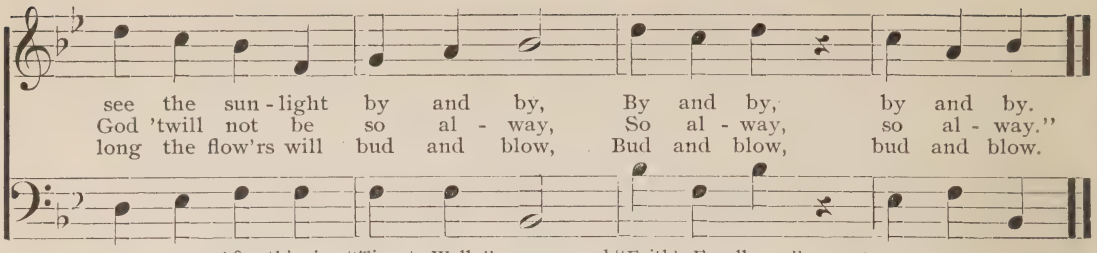
Love's la - bor of life Is to live and let live;

Life's la - bor of love, To for - get and for - give.

No. 60. **It Matters Not.**



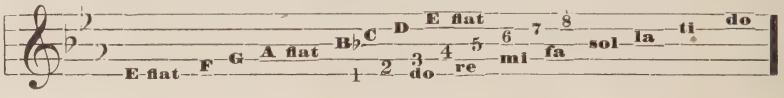
1. It mat-ters not how dark the sky; Yet I am hap-py, know-ing I Will
2. It mat-ters not how drear the day, With-in my heart a voice doth say: "Thank
3. It mat-ters not how deep the snow, I com-fort take for well I know Ere


see the sun - light by and by, By and by, by and by.
God 'twill not be so al - way, So al - way, so al - way."
long the flow'rs will bud and blow, Bud and blow, bud and blow.

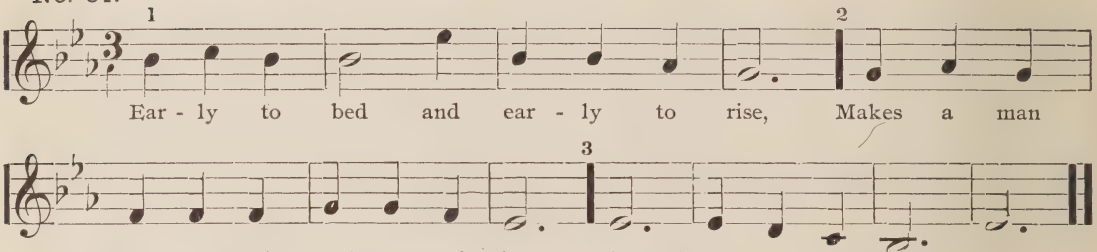
After this sing "Time to Walk," page 34; and "Faith's Excellence," page 38.

The key of E flat is formed by using all the tones of the key of B flat except A (7) instead of which A♭ must be used.

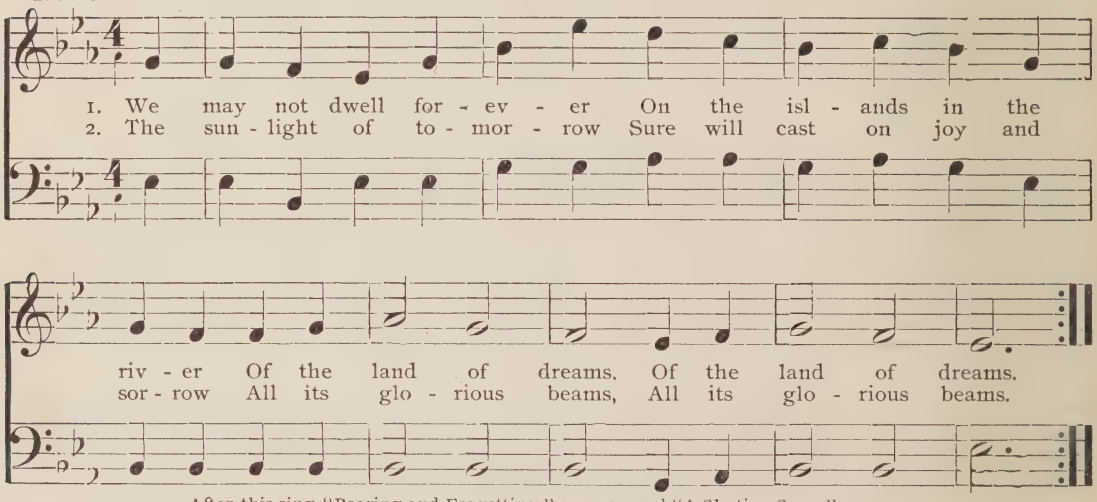
THE STAFF REPRESENTING THE KEY OF E FLAT.



No. 61.



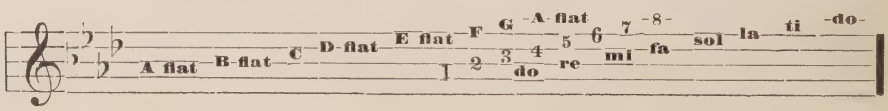
No. 62.


1. We may not dwell for - ev - er On the isl - ands in the
2. The sun - light of to - mor - row Sure will cast on joy and
riv - er Of the land of dreams, Of the land of dreams.
sor - row All its glo - rious beams, All its glo - rious beams.

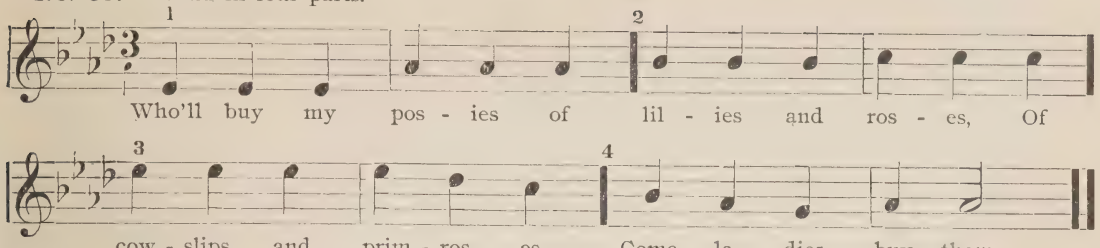
After this sing "Bearing and Forgetting," page 29; and "A Skating Song," page 31.

The key of A flat is formed by using all the tones of the key of E♭ except D (7) instead of which D♭ must be used.

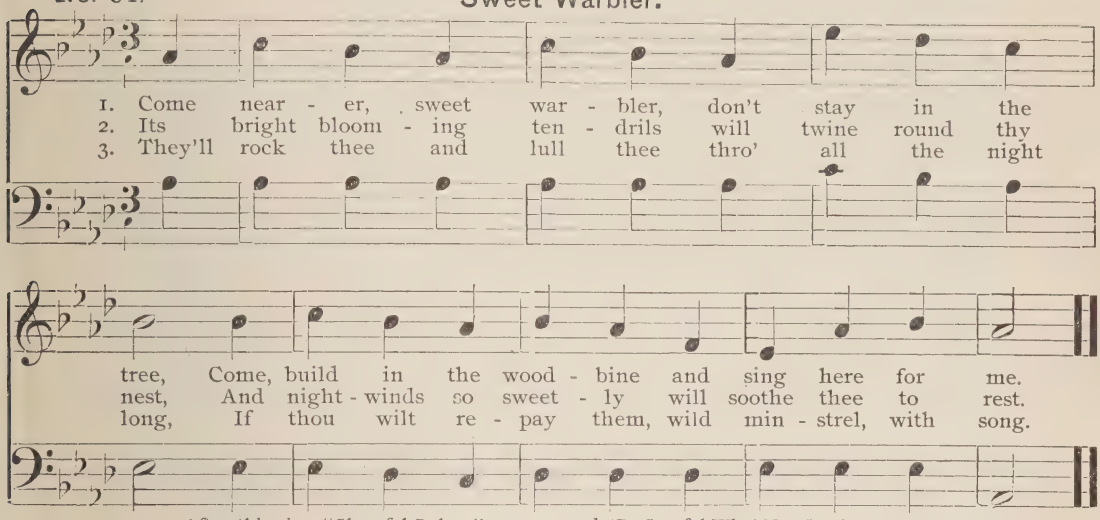
THE STAFF REPRESENTING THE KEY OF A FLAT.



No. 63. Round in four parts.



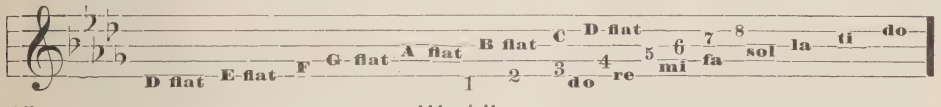
No. 64. Sweet Warbler.


1. Come near - er, sweet war - bler, don't stay in the
2. Its bright bloom - ing ten - drils will twine round thy
3. They'll rock thee and lull thee thro' all the night
tree, Come, build in the wood - bine and sing here for me.
nest, And night - winds so sweet - ly will soothe thee to rest.
long, If thou wilt re - pay them, wild min - strel, with song.

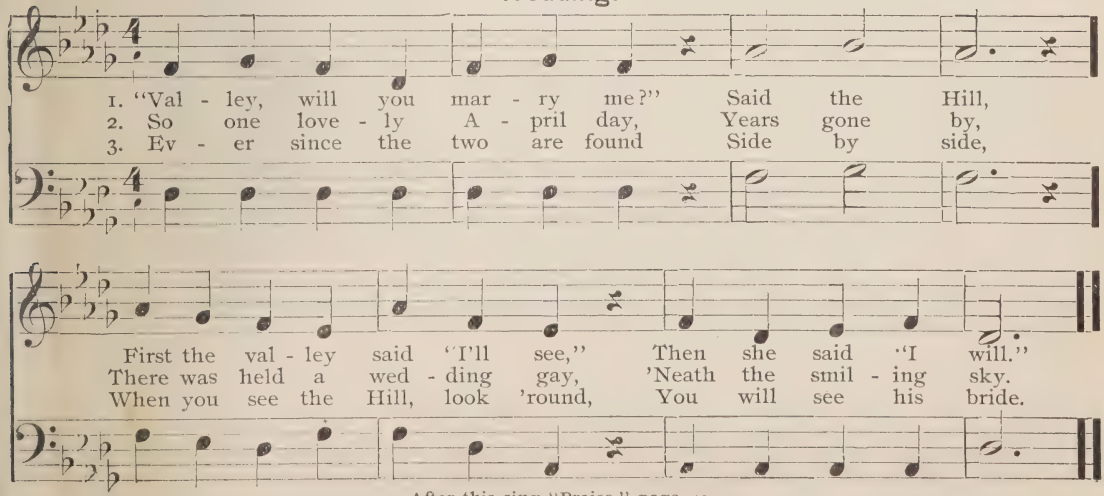
After this sing "Cheerful Labor," page 34; and "Be Careful What You Say," page 41.

The key of D flat is formed by using all the tones of the key of A flat except G [7] instead of which G♭ must be used.

THE STAFF REPRESENTING THE KEY OF D FLAT.



No. 65. Wedding.

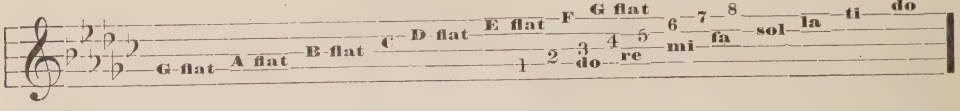

1. "Val - ley, will you mar - ry me?" Said the Hill,
2. So one love - ly A - pril day, Years gone by,
3. Ev - er since the two are found Side by side,
First the val - ley said "I'll see," Then she said "I will."
There was held a wed - ding gay, 'Neath the smil - ing sky.
When you see the Hill, look 'round, You will see his bride.

After this sing "Praise," page 43.

I will Criticise My Own Singing.

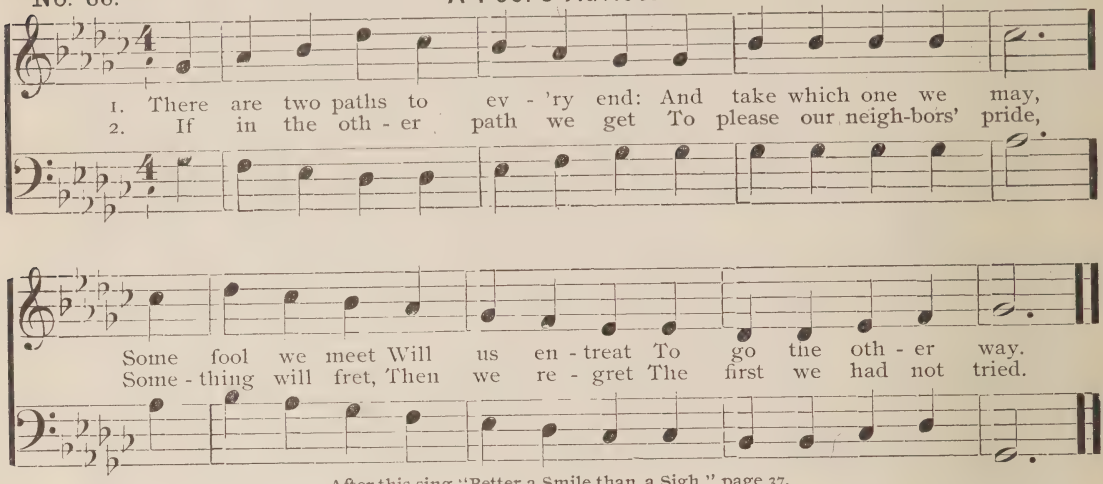
The key of G flat is formed by using all the tones of the key of D flat except C [7] instead of which C♭ must be used.

THE STAFF REPRESENTING THE KEY OF G FLAT.



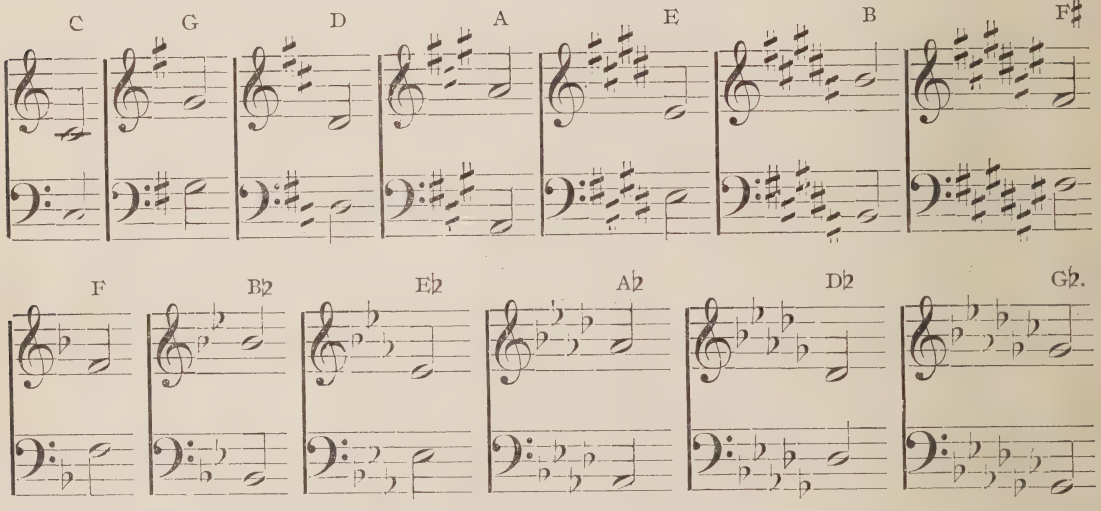
No. 66.

A Fool's Advice.


1. There are two paths to ev - 'ry end: And take which one we may,
2. If in the oth - er path we get To please our neigh-bors' pride,
Some fool we meet Will us en - treat To go the oth - er way.
Some - thing will fret, Then we re - gret The first we had not tried.

After this sing "Better a Smile than a Sigh," page 37.

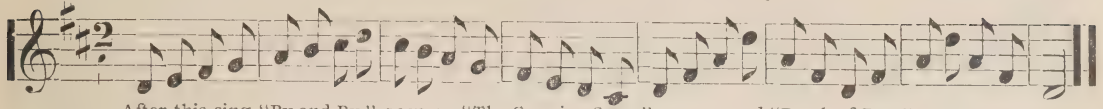
The following table shows the signature and the degrees representing tonic (do) in all the keys that we have used.



A tone half as long as a quarter note is called an EIGHTH NOTE, and is represented thus: (♪) An EIGHTH REST is represented thus: (𝄾)

No. 67.

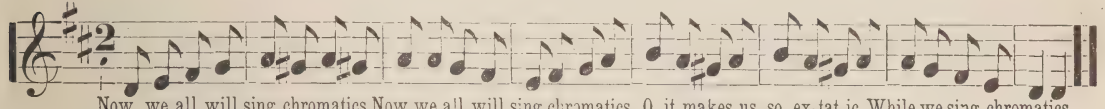
No. 68. Syllables and "tah". Increase the movement until it is very fast.



After this sing "By and By," page 35; "The Growing Song," page 51; and "Break of Day," page 31.

Tones that do not belong to the key are sometimes introduced to produce desirable effects. They are called CHROMATIC TONES to distinguish them from key tones. The chromatic tone just above *four* (fa) is called SHARP FOUR; its syllable is FEE. Sharp four is represented by a sharp being placed before the note that is on the four (fa) degree. A sharp that is thus placed upon the staff away from the signature is called an ACCIDENTAL. An accidental continues in effect throughout the measure unless stopped by another accidental. Chromatics are best learned by the aid of an instrument in perfect tune.

No. 69.



Now we all will sing chromatics, Now we all will sing chromatics, O it makes us so ex-tat-ic While we sing chromatics.

After this sing "Exultation," page 127.

The loudness of a tone is called its POWER. FIVE DEGREES of power are used in music, viz.:

MEZZO,	pronounced	*metzo*,	abbreviated	*m*,	meaning a	medium	degree	of power.
PIANO,	"	*peean'o*,	"	*p*,	" "	soft	" "	"
PIANISSIMO,	"	*peeanis'seemo*,	"	*pp*,	" "	very soft	" "	"
FORTE,	"	*for'ta*,	"	*f*,	" "	loud	" "	"
FORTISSIMO,	"	*fortis'seemo*,	"	*ff*,	" "	very loud	" "	"

NOTE.—Some composers use also *mezzo-forte* and *mezzo-piano*. The writer sees no use for them.

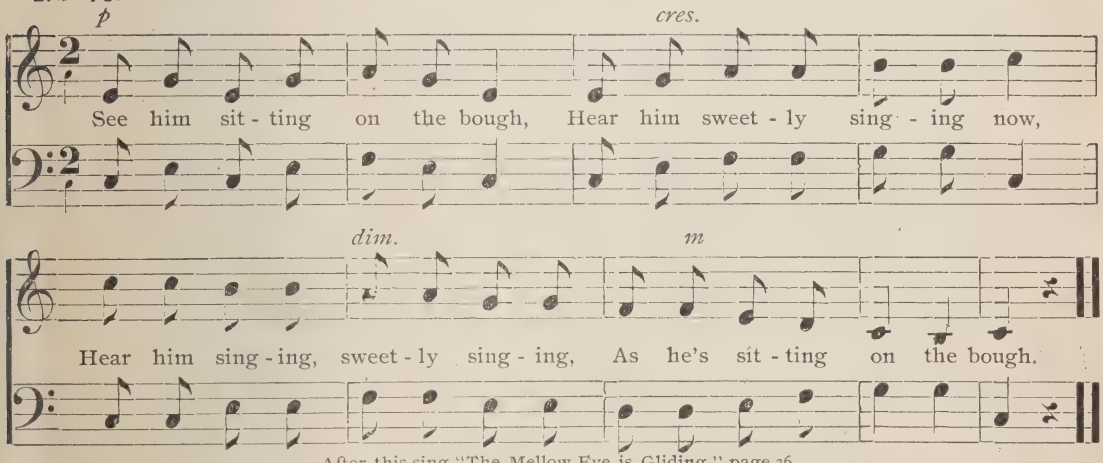
Increasing power is called CRESCENDO, abbreviated *cres.*, represented thus: <

Diminishing power is called DIMINUENDO, abbreviated, *dim.*, represented thus: >

Cres. and dim. form an effect called a SWELL, represented thus: <>

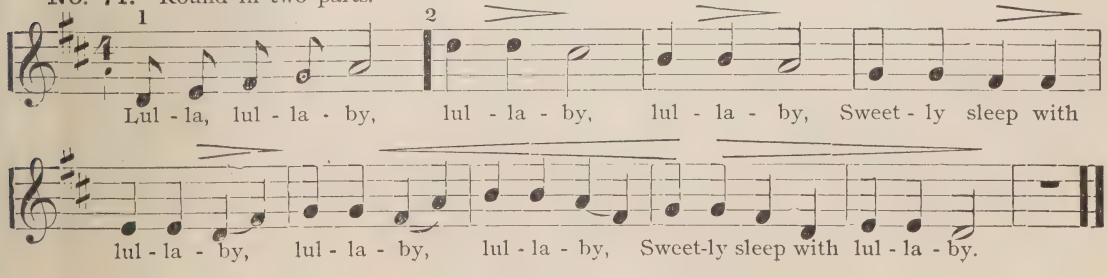
A sudden dim. is called SFORZANDO, marked thus: >

No. 70.

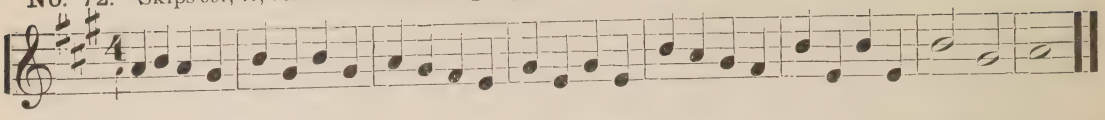

p
cres.
See him sit - ting on the bough, Hear him sweet - ly sing - ing now,
dim.
m
Hear him sing - ing, sweet - ly sing - ing, As he's sit - ting on the bough.

After this sing "The Mellow Eve is Gliding," page 36.

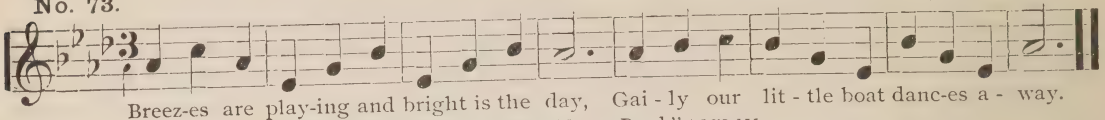
No. 71. Round in two parts.



No. 72. Skips *sol, ti, re.* It must be sung rapidly or it is useless.



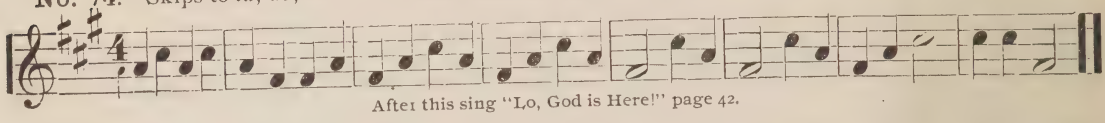
No. 73.



Breez-es are play-ing and bright is the day, Gai - ly our lit - tle boat danc-es a - way.

After this sing "Merry, Happy Band," page 111.

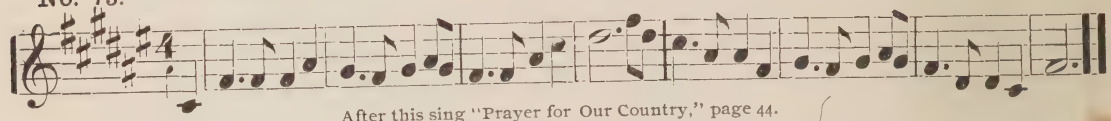
No. 74. Skips to *la, do, mi.* Increase the speed until it is rapid. Syllables and "tah".



After this sing "Lo, God is Here!" page 42.

As a dot adds one half to the length of a note or rest, a dotted quarter note is as long as three eighth notes, and a dotted quarter rest is as long as three eighth rests. Thus:— 𝅗𝅥. equals 𝅘𝅥𝅘𝅥𝅘𝅥, and 𝄽. equals 𝄾𝄾𝄾

No. 75.

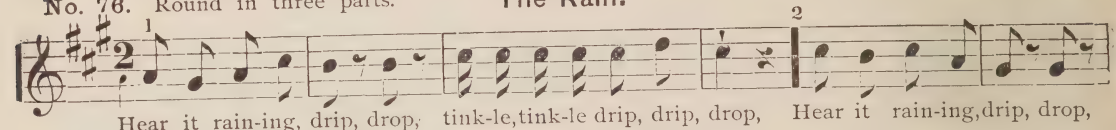


After this sing "Prayer for Our Country," page 44.

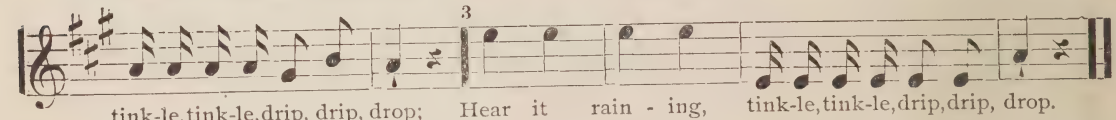
A tone length half as long as an eighth note is called a SIXTEENTH NOTE, represented thus:— 𝅘𝅥𝅯 while a SIXTEENTH REST is represented thus:— 𝄿

No. 76. Round in three parts.

The Rain.

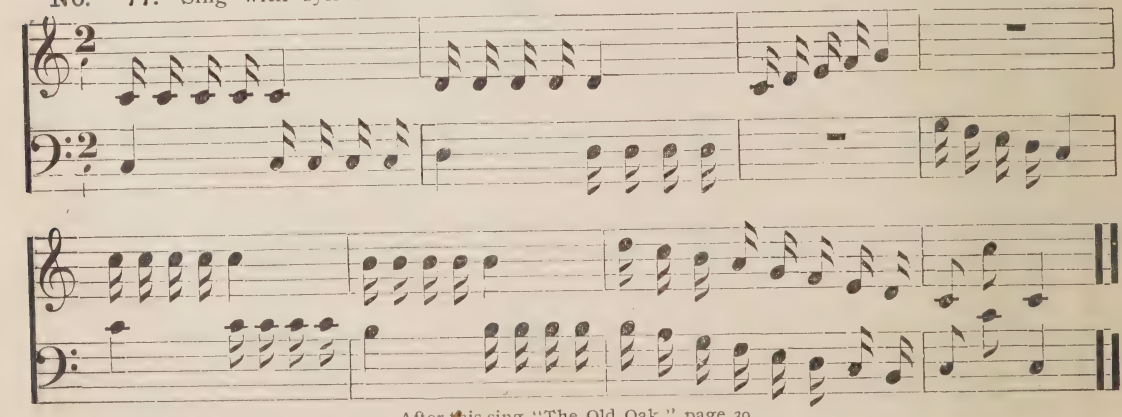


Hear it rain-ing, drip, drop, tink-le, tink-le drip, drip, drop, Hear it rain-ing, drip, drop,



tink-le, tink-le, drip, drip, drop; Hear it rain - ing, tink-le, tink-le, drip, drip, drop.

No. 77. Sing with syllables and tah.



After this sing "The Old Oak," page 39.

The rapidity of a tune is called its MOVEMENT.

Slow movements: { A very slow movement is called ADAGIO. / A slow " " " ANDANTE. / A rather slow " " " ANDANTINO.

Fast movements: { A very fast movement is called PRESTO. / A fast " " " ALLEGRO. / A rather fast " " " ALLEGRETTO.

An increasing movement is called ACCELERANDO.

A decreasing movement is called RALLENTANDO, abbreviated *rall.*

Changing to slower movement is called RITARD, abbreviated, *rit.*

Holding a tone longer than its note would indicate is called a PAUSE or a HOLD. It is indicated by the following character [𝄐]being placed over or under the note.

NOTE.—Terms indicating movement are not DEFINITE but merely suggestive. It is left to the singer or conductor to determine when a piece is really adagio or allegro, or presto, etc. Definite movement is indicated by METRONOME figures, as: ♩=52. This means that when the Met. is set at 52 it will tick 52 every minute and each tick is a quarter note. Metronome marks are not used much, as Masters in music prefer generally to use their own judgment in reference to this matter.

A tone half as long as a sixteenth note is called a thirty-second note, represented thus: 𝅘𝅥𝅯 —rarely used.

After this sing "How We Go," page 50.

Tones that are represented by accidentals are not always chromatics; they sometimes are used so as to produce another key temporarily (modulation). For the present it is better that we sing chromatic syllables to all that are represented by accidentals.

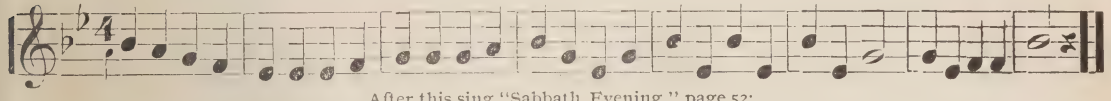
The chromatic tone just below *seven* is called FLAT SEVEN, its syllable is TE (tay).

No. 78.

1
2
There is mu-sic in the wind's low sigh, As the dead leaves flut-ter down;
All so meek-ly at my feet to lie; Gold-en, (*Omit.*) red, and brown..

After this sing "Present Blessings," page 37.

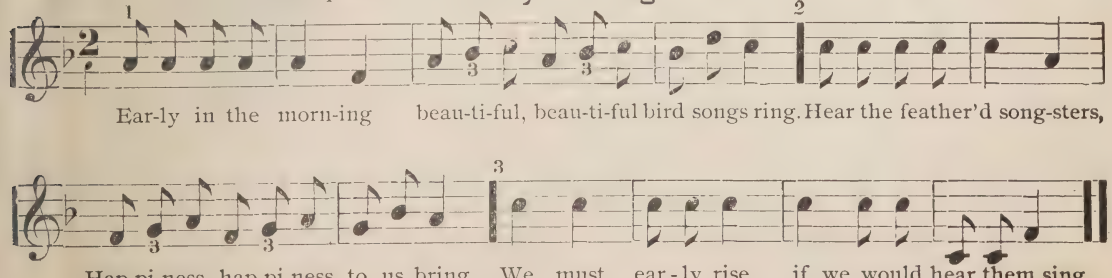
No. 79. Skips to *fa, la, do.*



After this sing "Sabbath Evening." page 52;

A group of three equal notes performed in the time of two (𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮 in the time of 𝅗𝅥𝅮𝅗𝅥𝅮) is a TRIPLET. The figure (3) is generally placed above or below the triplet.

No. 80. Round in three parts. **Early Morning.**


Ear-ly in the morn-ing beau-ti-ful, beau-ti-ful bird songs ring. Hear the feather'd song-sters,
Hap-pi-ness, hap-pi-ness to us bring. We must ear-ly rise if we would hear them sing.

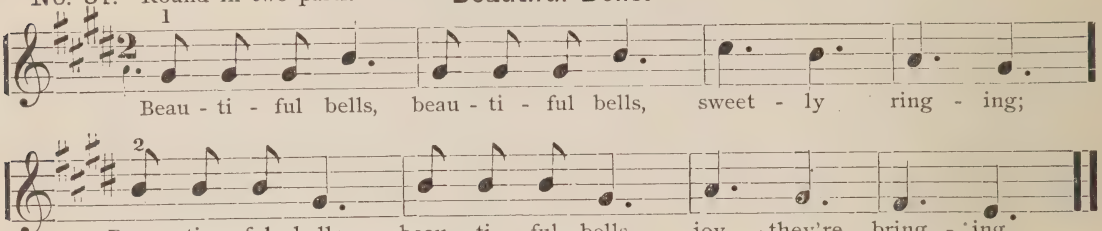
After this sing "The Village Pump," page 54.

I will Attack the Tones in Exact Pitch.

A triplet is usually performed in the time of one beat. When triplets are continued throughout the tune, the beat note becomes the value of a triplet, which is always a dotted note, thus: ♪♪♪ equals ♩. and ♩♩♩ equals 𝅗𝅥.. In such cases the measure is called COMPOUND MEASURE. In compound double measure, the measure signature is $\frac{2}{\text{♩.}}$; compound triple, $\frac{3}{\text{♩.}}$; compound quadruple, $\frac{4}{\text{♩.}}$.

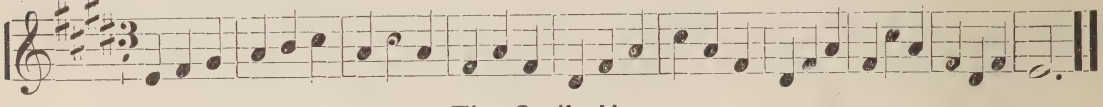
NOTE.—In the usual manner of making measure signatures, compound measure cannot be indicated, as no figure can in any sense be made to represent a dotted note. The signature of compound double measure, according to the usual representation, is $\frac{6}{8}$ which, if it means anything, means that there are six beats in each measure,—one beat or count to every eighth note. It will not satisfy any mathematical mind to say that the figure 6 sometimes means six units and sometimes *two* units. This is one of the principal reasons why the beat note should always be represented by a *printed note*. This method has been adopted in all of the writer's later books and has met with universal favor

No. 81. Round in two parts. **Beautiful Bells.**

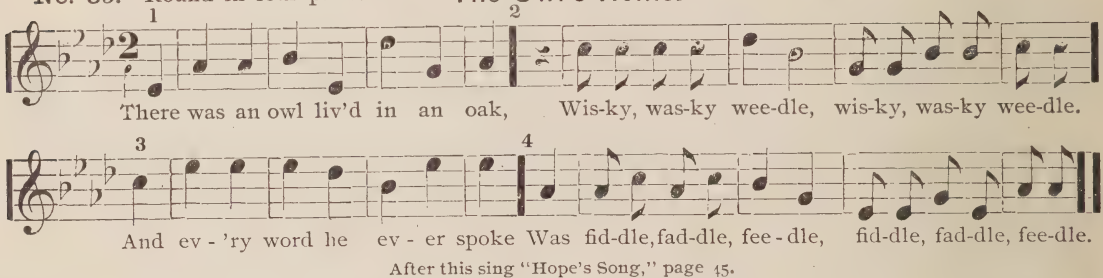


After this sing "The Days for Me," page 40; "The Independent Farmer," page 49; and "Happy and Gay," page 32.

No. 82. Skips to *ti, re, fa, la.*

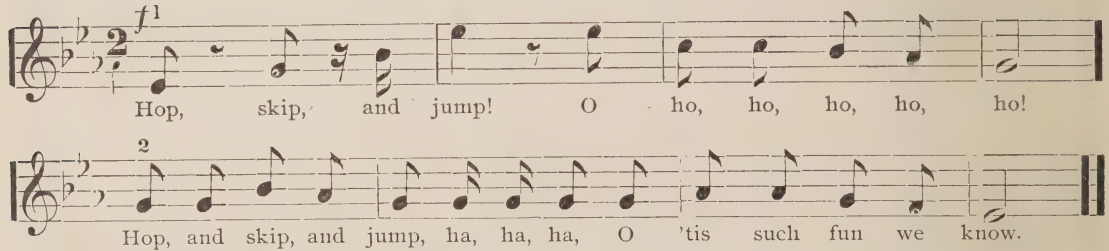


No. 83. Round in four parts. **The Owl's Home.**


1
2
There was an owl liv'd in an oak, Wis-ky, was-ky wee-dle, wis-ky, was-ky wee-dle.
3
4
And ev - 'ry word he ev - er spoke Was fid-dle, fad-dle, fee - dle, fid-dle, fad-dle, fee-dle.

After this sing "Hope's Song," page 45.

No. 84. Round in two parts. **Hop, Skip and Jump.**



DA CAPO (D. C.) means go back to the beginning. FINE (*feenay*) means the end.

No. 85.

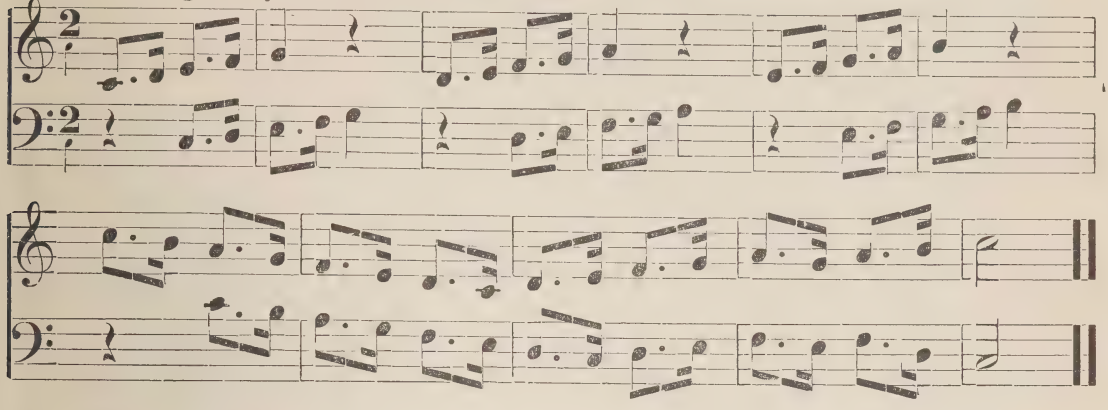
{ If a task is once be - gun, }
{ Nev-er leave it (*Omit.*) } till it's done. Be the la - bor great or small;
D. C.—Do it well or (*Omit.*) not at all.

After this sing "Singing and Playing," page 55.

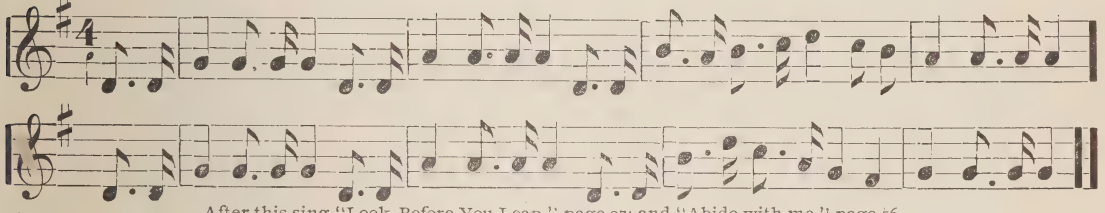
A sixteenth note frequently follows a dotted eighth, the two making one beat.

No. 86.

No. 87. Sing with syllables and "tah."



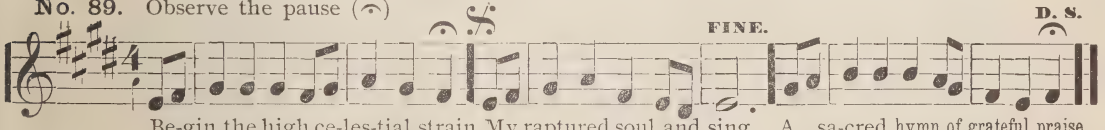
No. 88.



After this sing "Look Before You Leap," page 97; and "Abide with me," page 56.

DAL SEGNO (D. S.) means to return to the sign (𝄋).

No. 89. Observe the pause (𝄐)



Be-gin the high ce-les-tial strain, My raptured soul, and sing, A sa-cred hymn of grateful praise
D. S.—To thy Al-might-y King.

MARCATO is short and distinct, yet less so than staccato. It is marked with a dot.

LEGATO is smooth and connected.

No. 90. Round in two parts.

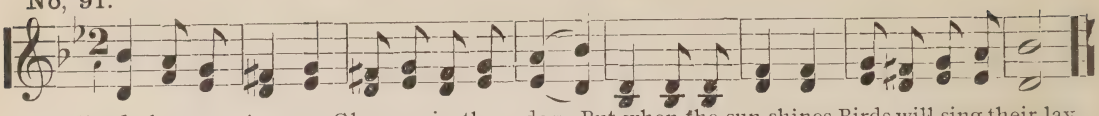
Hark! step light - ly, oh, step light - ly, see the bird - ie, see the bird - ie,
Hop - ping, hop - ping, hop - ping, hop - ping, hop - ping on the lawn.
Legato.
O how sweet and free and grate - ful is his ear - ly morn-ing song.

After this sing "Merry and Sad," page 51.

I Must Master Chromatics.

The chromatic tone just above five is called SHARP FIVE, its syllable is si (*see*).

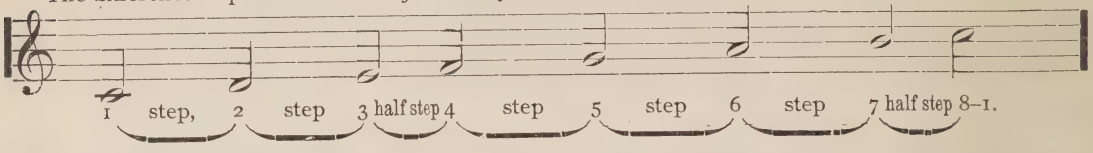
No, 91.

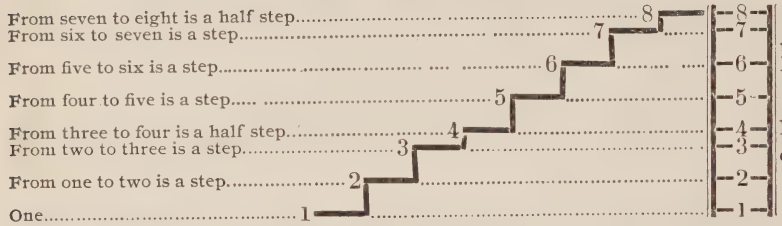


Clouds hov-er o'er us, Gloom-y is the day, But when the sun shines Birds will sing their lay.

After this sing "Guard Our Shores," page 58.

The difference in pitch between adjacent key tones are as follows:



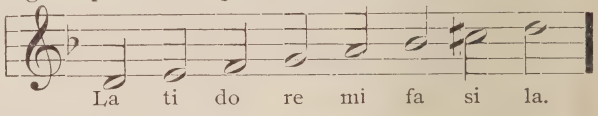


This illustration shows the pitch relation that exists between key tones.

Key tones that have this relationship make what are called MAJOR KEYS.

It should be remembered that the thirteen keys that have been used are precisely alike, merely being placed higher or lower; the same as "America" or "Old Hundred" may be sung in a higher or lower key. They are like pictures that are alike being placed at different heights on the wall. *All* the keys introduced so far are of course MAJOR KEYS.

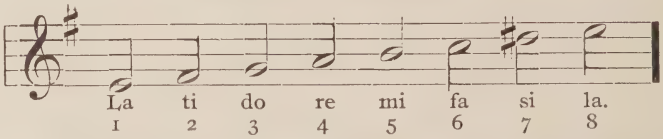
By omitting five of any major key and placing sharp five in its place, a new key is formed with it tonic resting upon the pitch that was six. Thus:



As a key is named by the pitch name of its tonic, this new key must be the key of D. It will be seen that this has the same signature as F Major, and all its key tones except seven [si] are also used in F Major, yet the character of this new key is very different from a major key, being rather sad and serious. Keys that are formed in this way are called MINOR KEYS. The difference in pitch between adjacent key tones in a minor key are as follows:

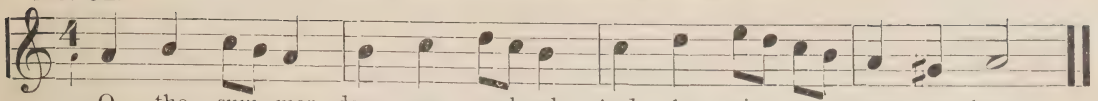
While the above is the minor scale in the key of D, the signature is the same as that used in F Major. These keys follow each other so naturally, pleasantly and frequently that one signature answers for both, seven of the minor being always represented by an accidental, and the syllables are used as in the major key which the signature shows. Thus:

SCALE IN E MINOR.



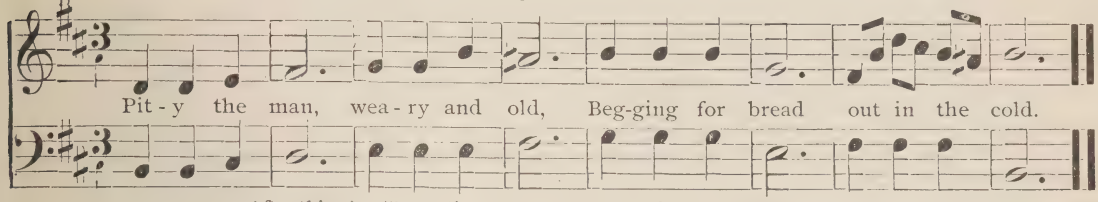
Major and minor keys that have the same signature are called related keys,—E Minor is relative minor of G Major and G Major is relative major of E Minor. The relative major is always the third above the minor and the relative minor is always the third below the major. A minor key is known by its key tone seven being always represented by an accidental.

No. 92.



No. 93. Repeat many times.

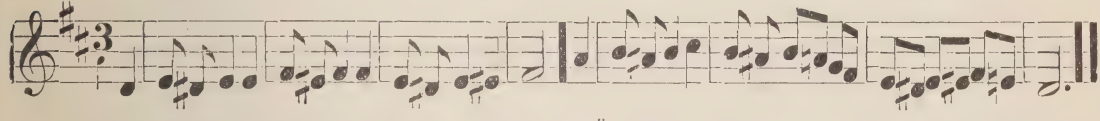
No. 94. Key of B minor. Relative of D major.



After this sing "Upon the Ocean," page 54; and "The Storm," page 41.

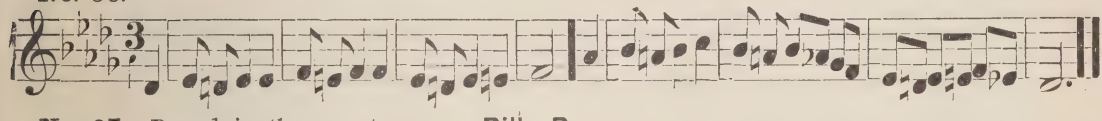
The chromatic tone just above *one* is called SHARP ONE, the syllable is DI [*dee*]. The chromatic tone just above *two* is called SHARP TWO; its syllable is RI [*ree*). The chromatic tone just above *six* is called SHARP SIX; its syllable is LI [*lee*].

No. 95. Sharp one, sharp two, sharp six.

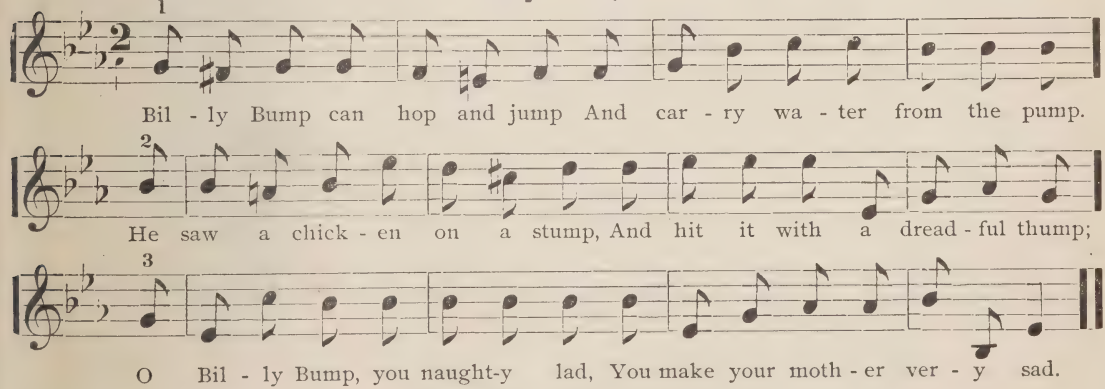


When a degree is flatted it requires a ♭ instead of a ♯ to represent a chromatic tone a half step higher, as in the following, which is the same as the above exercise in the key of D♭. Sing them interchangably.

No. 96.

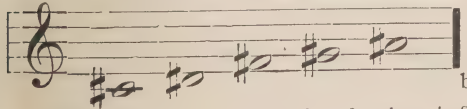


No. 97. Round in three parts. **Billy Bump.**


1
Bil - ly Bump can hop and jump And car - ry wa - ter from the pump.
2
He saw a chick - en on a stump, And hit it with a dread - ful thump;
3
O Bil - ly Bump, you naught-y lad, You make your moth - er ver - y sad.

After this sing "Midnight," page 56.

All the chromatic tones have now been introduced. They are:



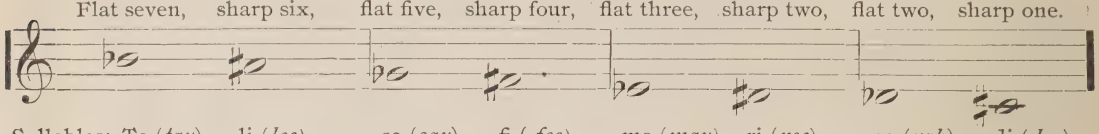
Sharp one, sharp two, sharp four, sharp five, sharp six.

As there is only a half step between three and four, and between seven and eight, there can be no sharp *three* and sharp *seven*.

I must Master Modulation.

Each chromatic tone has been named with the word "sharp" being prefixed to the name of the next keytone below it. For example, "sharp one" is the name given to the chromatic a half step higher than *one*; "sharp two" names the chromatic tone a half step higher than *two*, etc.

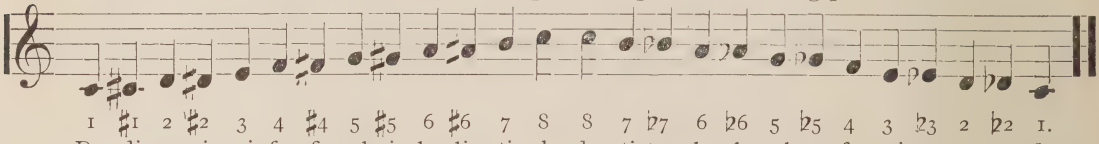
As chromatic tones are just half way between adjacent key tones, they are also named with the word "flat" being prefixed to the name of the key tone just above; as has already been introduced in No 78, where the chromatic between six and seven was called "flat seven." The difference in name is caused by the difference in representation. Thus:


Flat seven, sharp six, flat five, sharp four, flat three, sharp two, flat two, sharp one.
Syllables: Te (tay) li (lee) se (say) fi (fee) me (may) ri (ree) ra (rah) di (dee).

A flat chromatic is generally followed by a lower tone, and a sharp by a higher. In other words, flats generaly lead downward and sharps upward.

When with the key tones all the chromatic tones appear in their proper places, they form the CHROMATIC SCALE.

CHROMATIC SCALE. [Ascending and descending.]



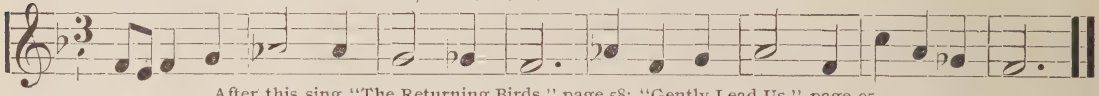
NOTE.—The above need not be practiced at this time. It is given more for illustration.

The chromatic scale should be sung slowly, softly and carefully with an instrument after the following chromatic exercises have been learned.

When a degree is sharped it requires a ♮ instead of a ♯ to represent a chromatic tone a half step lower,

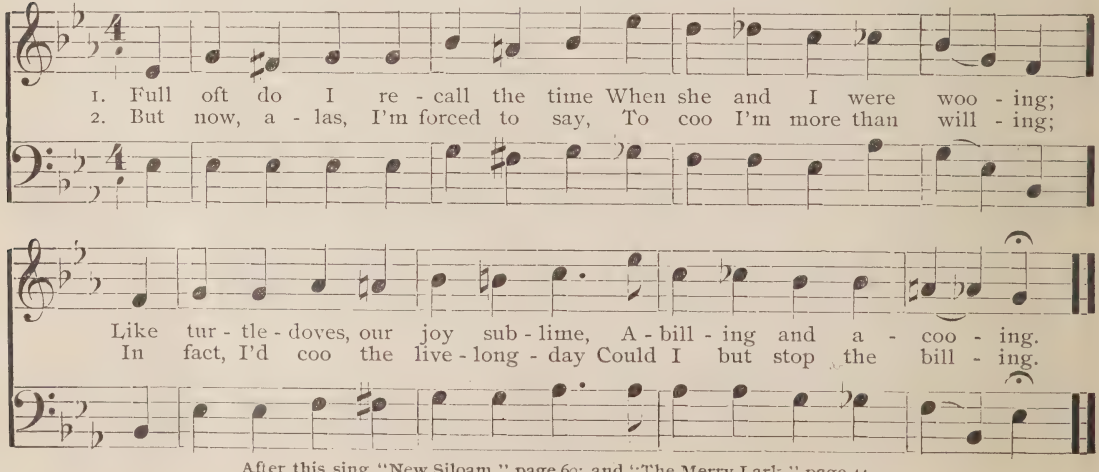
No. 98. Flat six and flat five.

No. 99. Flat three and flat two. Slowly by syllable and "tah".



After this sing "The Returning Birds," page 58; "Gently Lead Us," page 95.

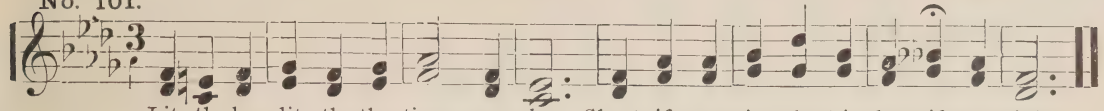
No. 100. Change parts. **Before and After.**


1. Full oft do I re - call the time When she and I were woo - ing;
2. But now, a - las, I'm forced to say, To coo I'm more than will - ing;
Like tur - tle - doves, our joy sub - lime, A - bill - ing and a - coo - ing.
In fact, I'd coo the live - long - day Could I but stop the bill - ing.

After this sing "New Siloam," page 60; and "The Merry Lark," page 44.

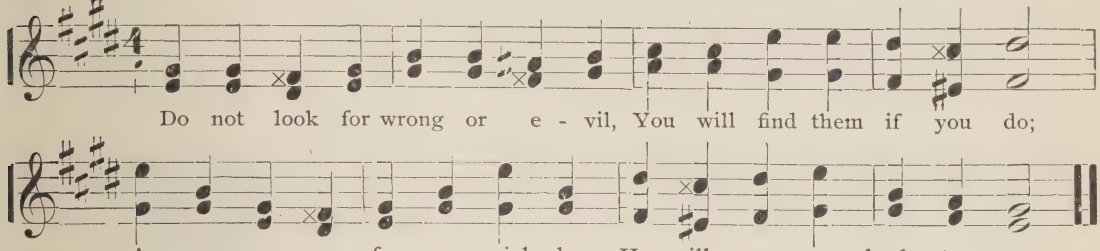
To make a flatted degree represent a pitch a half step lower a character (𝄫) called a DOUBLE FLAT is used.

No. 101.



To make a sharped degree represent a pitch half a step higher, a character (×) called a DOUBLE SHARP is used.

No. 102.



After this sing "How Sweetly Sounds the Evening Bell," page 33.

From the foregoing it is seen that any degree of the staff may be in any one of the five following conditions:

1. NATURAL, unaffected by any kind of modifier, as a sharp or flat.
2. SHARPED, made by a sharp [♯] to represent a pitch a half step higher than natural.
3. DOUBLE SHARPED, made by a double sharp [×] to represent a pitch a step higher than natural.
4. FLATTED, made by a flat [♭] to represent a pitch a half step lower than natural.
5. DOUBLE FLATTED, made by a double flat [𝄫] to represent a pitch a step lower than natural.

When five weak beats follow a strong one they make what is called SEXTUPLE MEASURE. The figure six [6] represents it. The motions of the hand in beating it are, down, down, left, right, up, up. It is counted, one, two, three, four, five, six. [There is a slight accent on the fourth beat which should not be made prominent else it becomes triple measure,]

No. 103. *Andante.*

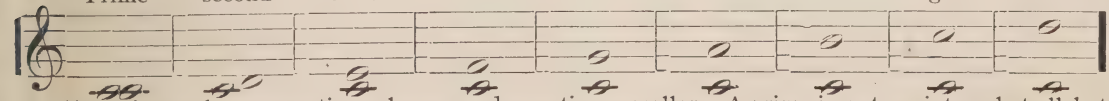
After this sing "Come from the Hillside Away," page 42.

When a tone begins upon a weak beat and continues over a strong one, the regular accent being displaced a choppy, broken effect is produced called SYNCOPATION. Thus:

Syncopation is also made when a tone begins on the last part of a beat and continues over the first part of the next beat. Thus:

The difference in pitch between any two tones is called an INTERVAL; the following illustrates and names them.

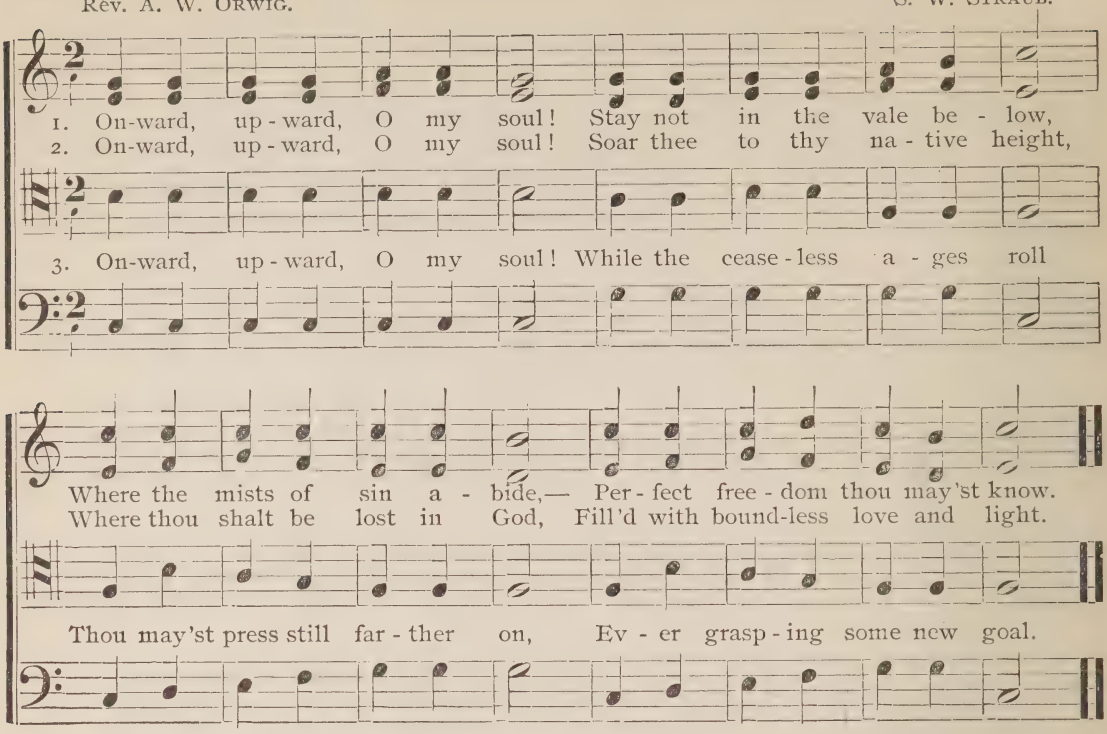
Prime second third fourth fifth sixth seventh eighth ninth.



These intervals are sometimes larger and sometimes smaller. A prime is not an interval at all but must be treated as such in Harmony where the theory of intervals belongs.

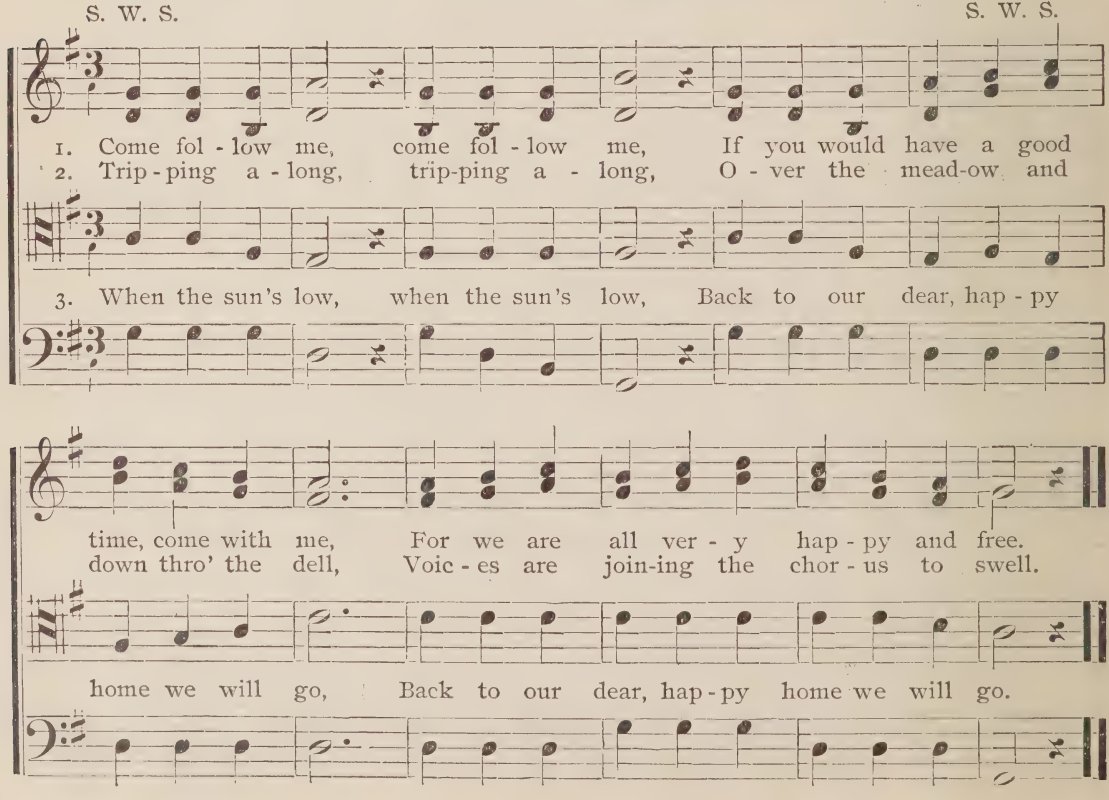
ONWARD AND UPWARD.

Rev. A. W. Orwig. S. W. Straub.


1. On-ward, up - ward, O my soul! Stay not in the vale be - low,
2. On-ward, up - ward, O my soul! Soar thee to thy na - tive height,
3. On-ward, up - ward, O my soul! While the cease - less a - ges roll
Where the mists of sin a - bide,— Per - fect free - dom thou may'st know.
Where thou shalt be lost in God, Fill'd with bound-less love and light.
Thou may'st press still far - ther on, Ev - er grasp - ing some new goal.

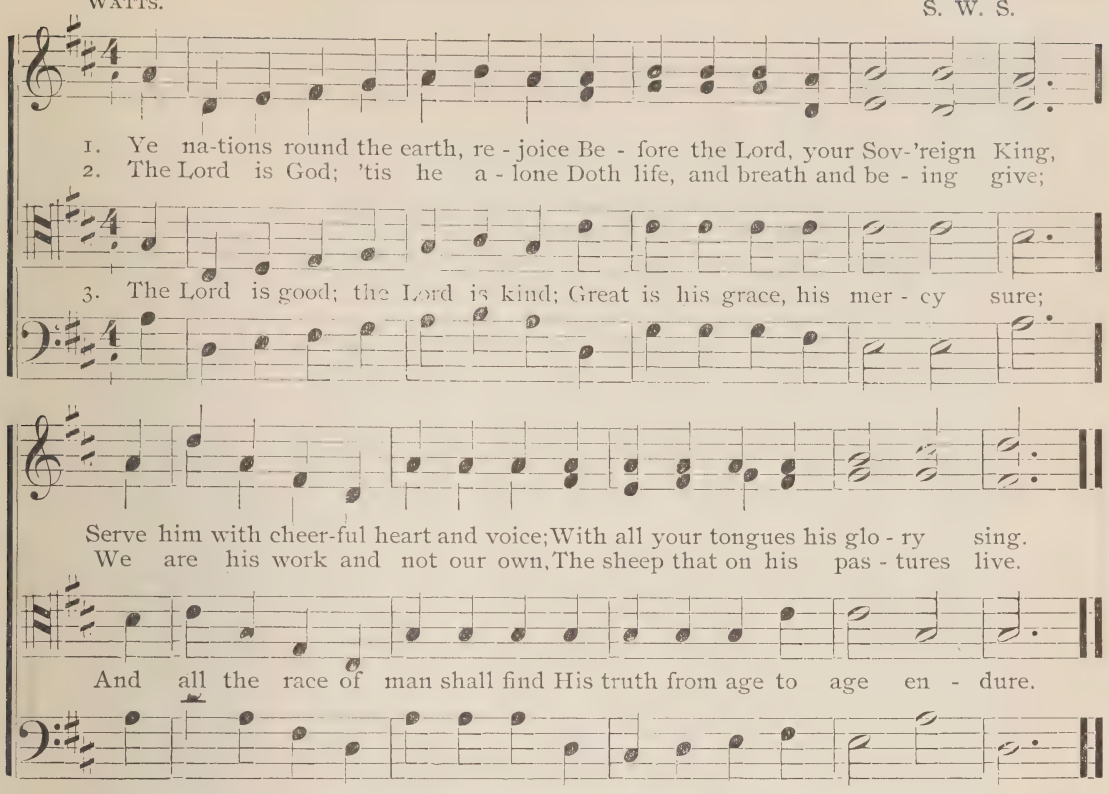
FOLLOW ME.

S. W. S. S. W. S.


1. Come fol - low me, come fol - low me, If you would have a good
2. Trip - ping a - long, trip-ping a - long, O - ver the mead-ow and
3. When the sun's low, when the sun's low, Back to our dear, hap - py
time, come with me, For we are all ver - y hap - py and free.
down thro' the dell, Voic - es are join-ing the chor - us to swell.
home we will go, Back to our dear, hap - py home we will go.

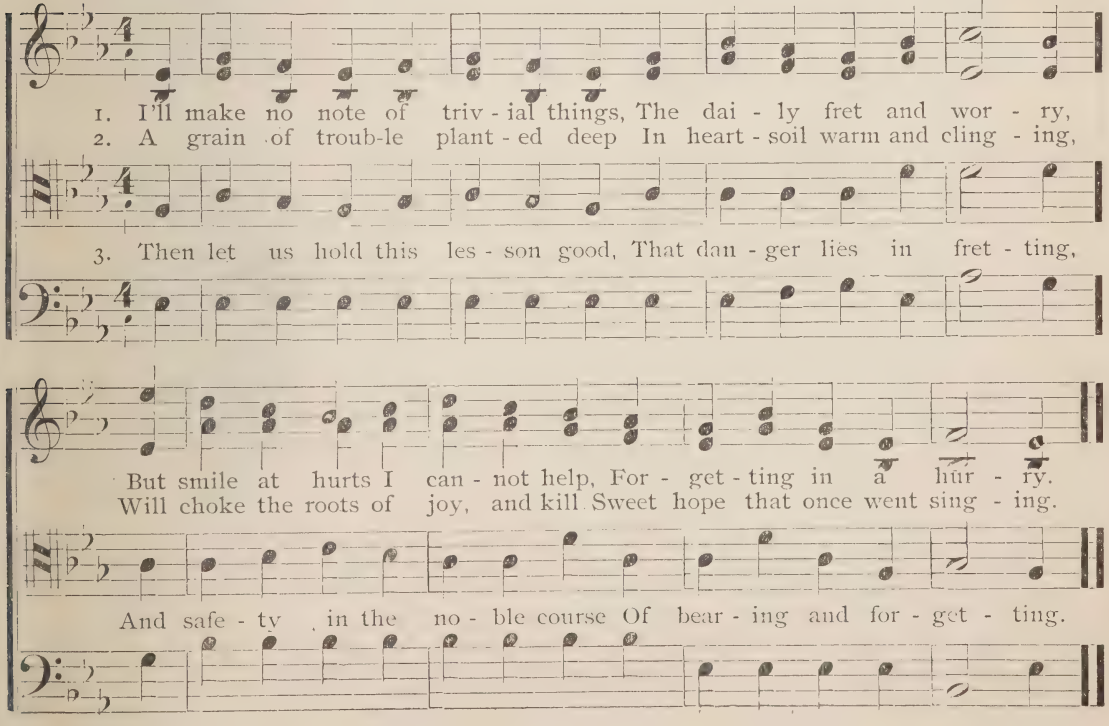
PRAISE TO THE CREATOR.

WATTS. S. W. S.

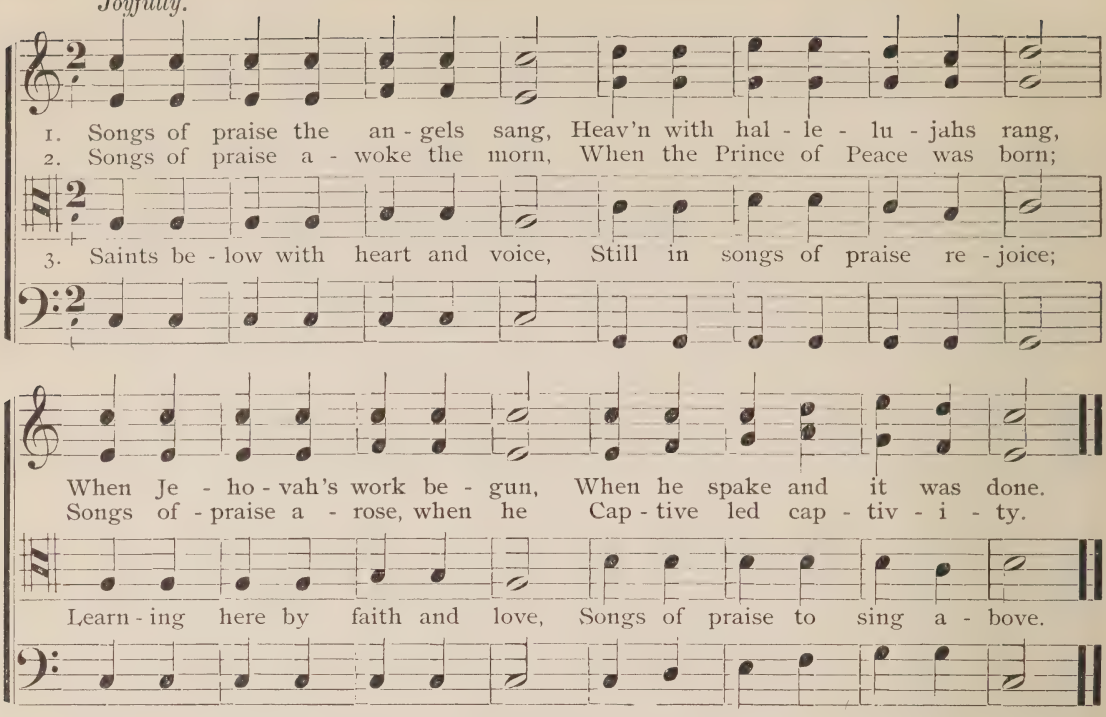

1. Ye na-tions round the earth, re - joice Be - fore the Lord, your Sov-'reign King,
2. The Lord is God; 'tis he a - lone Doth life, and breath and be - ing give;
3. The Lord is good; the Lord is kind; Great is his grace, his mer - cy sure;
Serve him with cheer-ful heart and voice; With all your tongues his glo - ry sing.
We are his work and not our own, The sheep that on his pas - tures live.
And all the race of man shall find His truth from age to age en - dure.

BEARING AND FORGETTING.

ELEANOR KIRK. S. W. S.

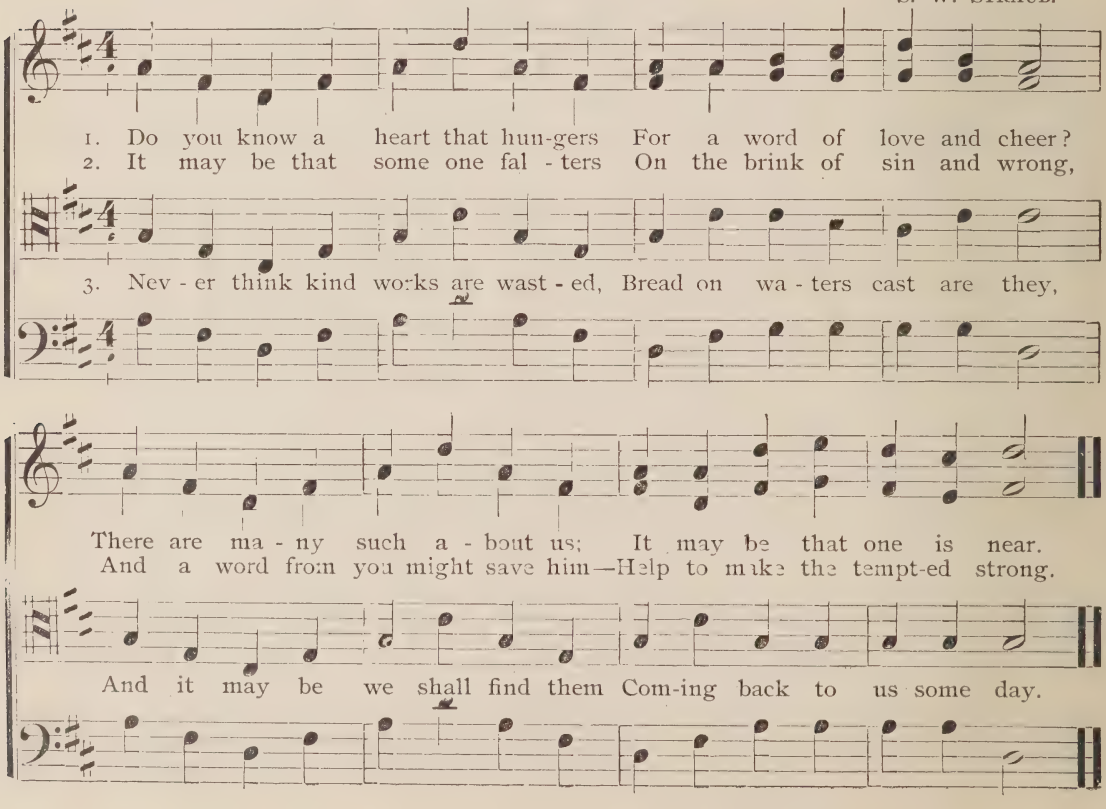

1. I'll make no note of triv - ial things, The dai - ly fret and wor - ry,
2. A grain of troub-le plant - ed deep In heart - soil warm and cling - ing,
3. Then let us hold this les - son good, That dan - ger lies in fret - ting,
But smile at hurts I can - not help, For - get - ting in a hur - ry.
Will choke the roots of joy, and kill Sweet hope that once went sing - ing.
And safe - ty in the no - ble course Of bear - ing and for - get - ting.

Joyfully.


1. Songs of praise the an - gels sang, Heav'n with hal - le - lu - jahs rang,
2. Songs of praise a - woke the morn, When the Prince of Peace was born;
3. Saints be - low with heart and voice, Still in songs of praise re - joice;
When Je - ho - vah's work be - gun, When he spake and it was done.
Songs of - praise a - rose, when he Cap - tive led cap - tiv - i - ty.
Learn - ing here by faith and love, Songs of praise to sing a - bove.

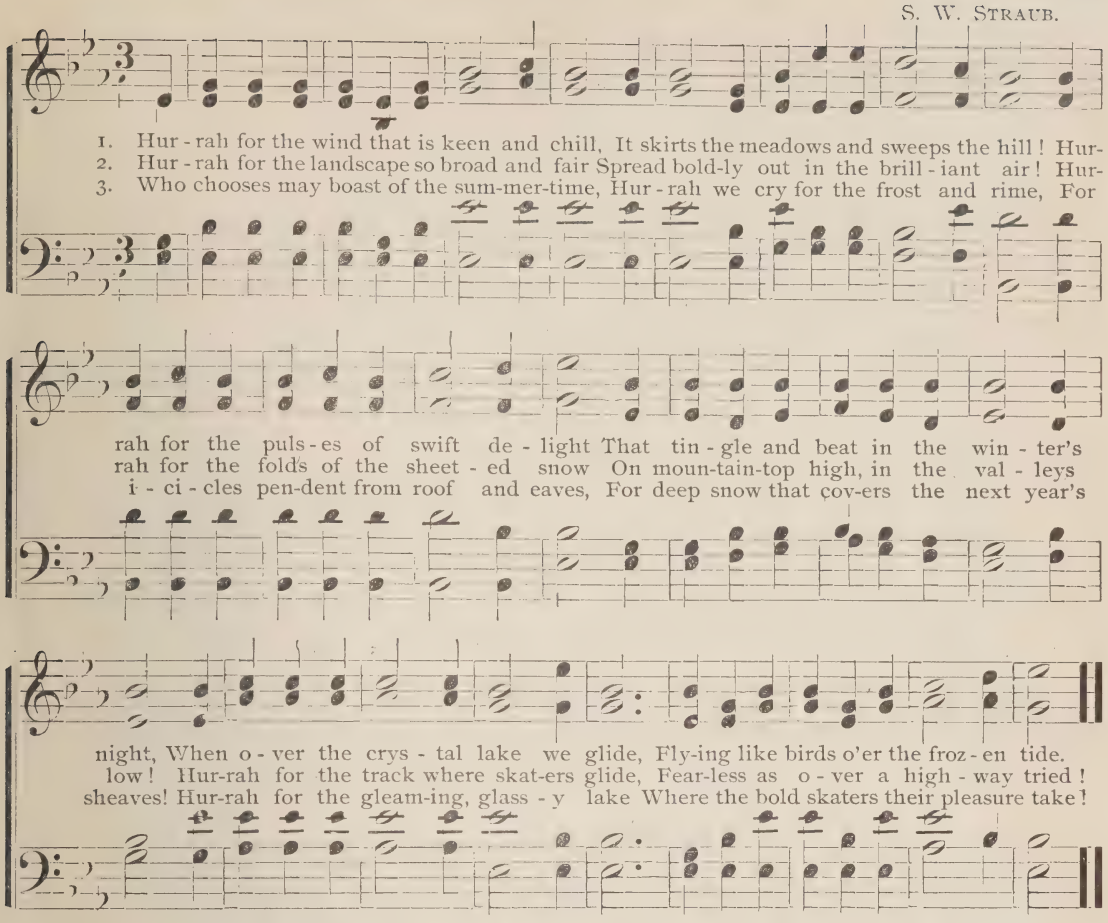
A KIND WORD.

S. W. STRAUB.


1. Do you know a heart that hun-gers For a word of love and cheer?
2. It may be that some one fal - ters On the brink of sin and wrong,
3. Nev - er think kind works are wast - ed, Bread on wa - ters cast are they,
There are ma - ny such a - bout us; It may be that one is near.
And a word from you might save him—Help to make the tempt-ed strong.
And it may be we shall find them Com-ing back to us some day.

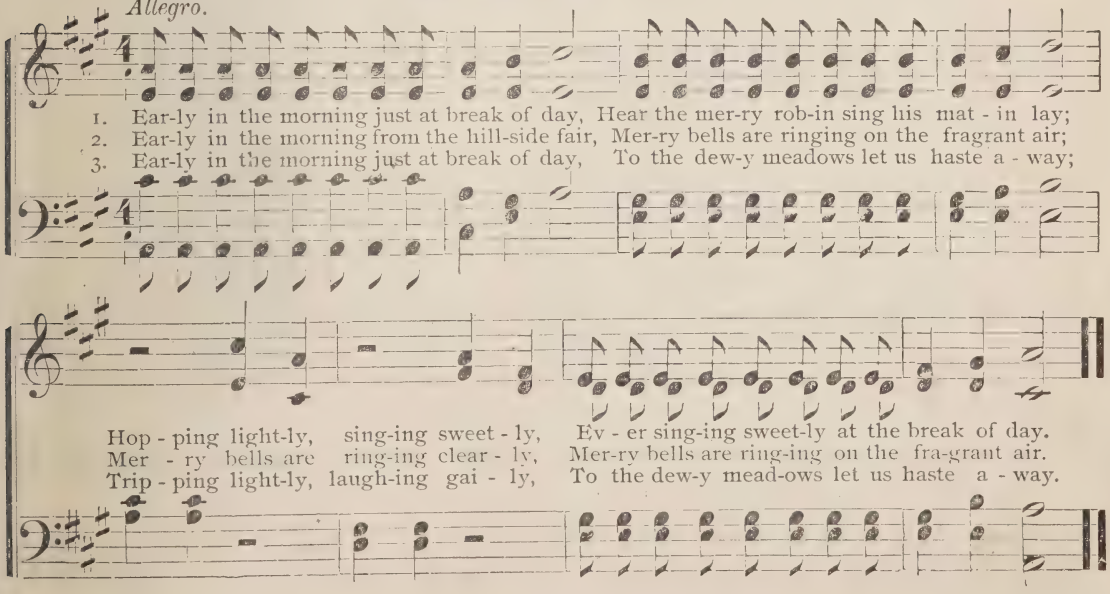
A SKATING SONG.

S. W. STRAUB.


1. Hur - rah for the wind that is keen and chill, It skirts the meadows and sweeps the hill! Hur-
2. Hur - rah for the landscape so broad and fair Spread bold-ly out in the brill - iant air! Hur-
3. Who chooses may boast of the sum-mer-time, Hur - rah we cry for the frost and rime, For
rah for the puls - es of swift de - light That tin - gle and beat in the win - ter's
rah for the folds of the sheet - ed snow On moun-tain-top high, in the val - leys
i - ci - cles pen-dent from roof and eaves, For deep snow that cov-ers the next year's
night, When o - ver the crys - tal lake we glide, Fly-ing like birds o'er the froz - en tide.
low! Hur-rah for the track where skat-ers glide, Fear-less as o - ver a high - way tried!
sheaves! Hur-rah for the gleam-ing, glass - y lake Where the bold skaters their pleasure take!

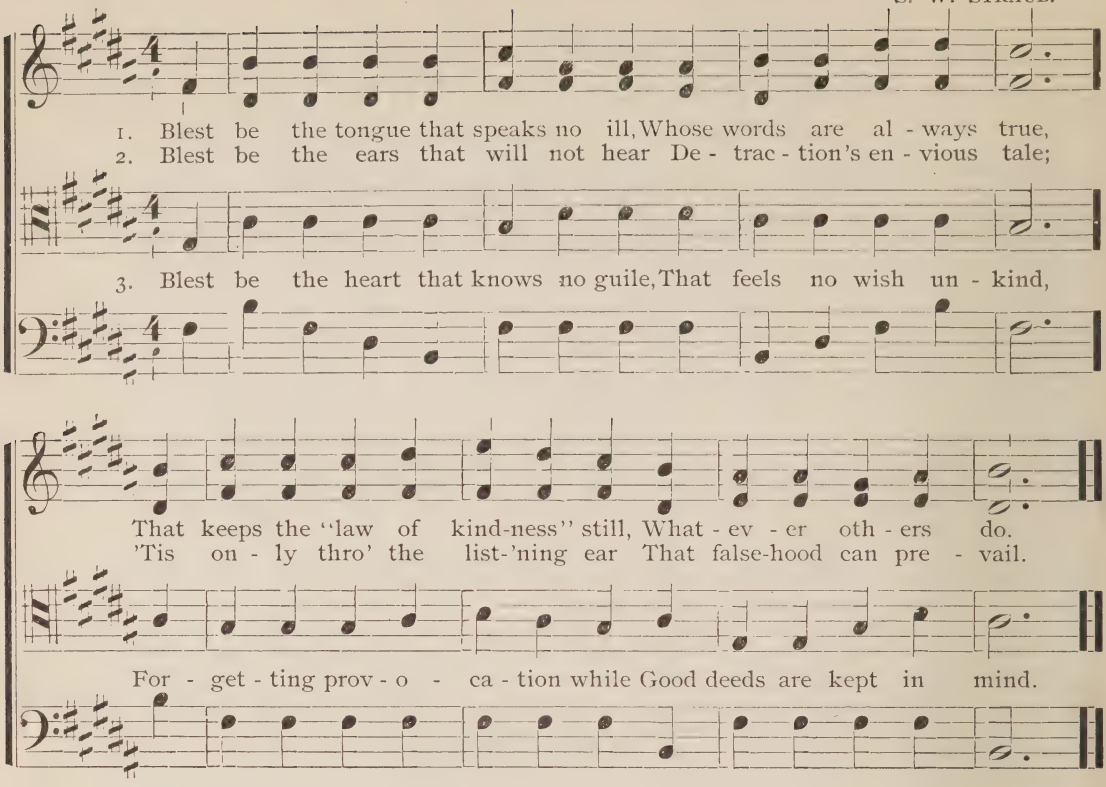
BREAK OF DAY.

Allegro.

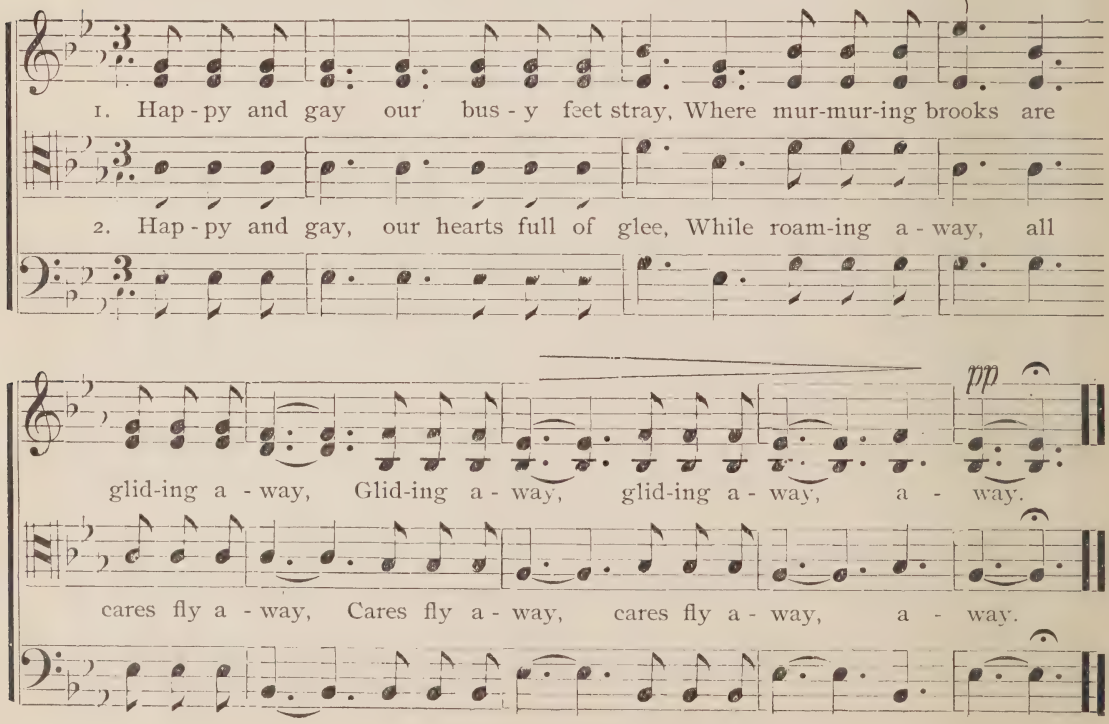

1. Ear-ly in the morning just at break of day, Hear the mer-ry rob-in sing his mat - in lay;
2. Ear-ly in the morning from the hill-side fair, Mer-ry bells are ringing on the fragrant air;
3. Ear-ly in the morning just at break of day, To the dew-y meadows let us haste a - way;
Hop - ping light-ly, sing-ing sweet - ly, Ev - er sing-ing sweet-ly at the break of day.
Mer - ry bells are ring-ing clear - ly, Mer-ry bells are ring-ing on the fra-grant air.
Trip - ping light-ly, laugh-ing gai - ly, To the dew-y mead-ows let us haste a - way.

BLEST.

S. W. Straub.

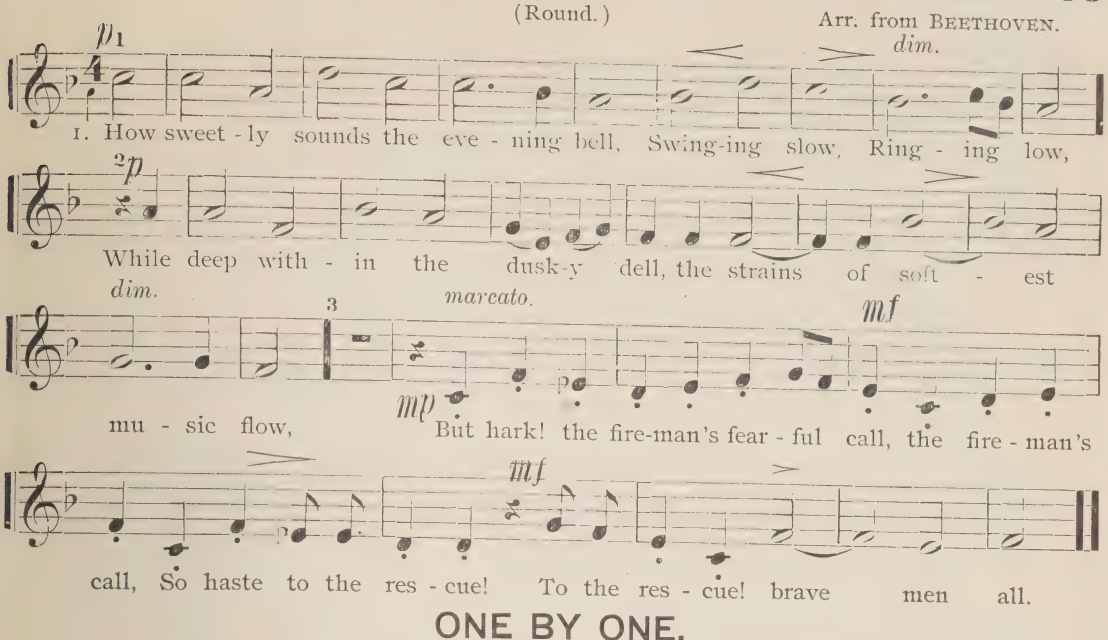

1. Blest be the tongue that speaks no ill, Whose words are al - ways true,
2. Blest be the ears that will not hear De - trac - tion's en - vious tale;
3. Blest be the heart that knows no guile, That feels no wish un - kind,
That keeps the "law of kind-ness" still, What - ev - er oth - ers do.
'Tis on - ly thro' the list-'ning ear That false-hood can pre - vail.
For - get - ting prov - o - ca - tion while Good deeds are kept in mind.

HAPPY AND GAY.


1. Hap - py and gay our bus - y feet stray, Where mur-mur-ing brooks are
2. Hap - py and gay, our hearts full of glee, While roam-ing a - way, all
pp
glid-ing a - way, Glid-ing a - way, glid-ing a - way, a - way.
cares fly a - way, Cares fly a - way, cares fly a - way, a - way.

(Round.)

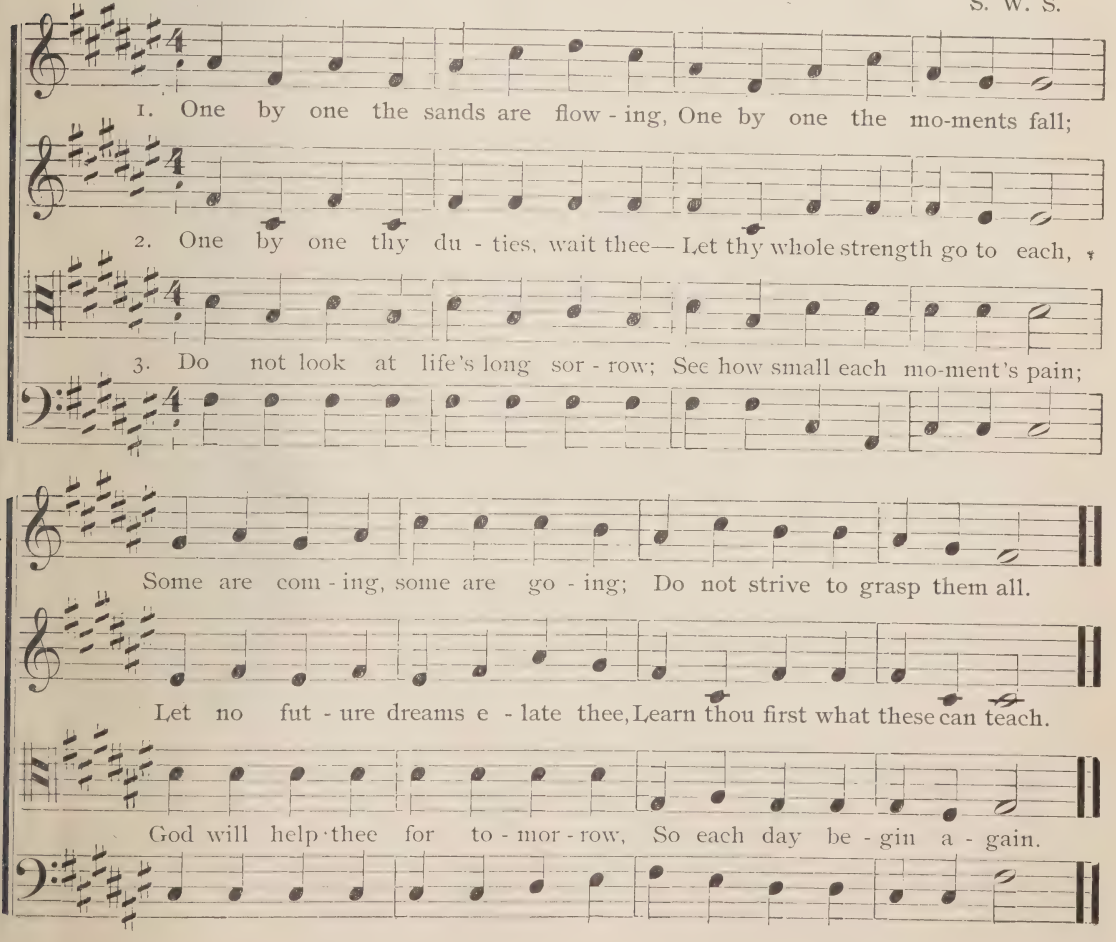
Arr. from BEETHOVEN.


p 1
dim.
1. How sweet - ly sounds the eve - ning bell, Swing-ing slow, Ring - ing low,
2 p
While deep with - in the dusk-y dell, the strains of soft - est
dim.
3
marcato.
mf
mu - sic flow,
mp
But hark! the fire-man's fear - ful call, the fire - man's
mf
call, So haste to the res - cue! To the res - cue! brave men all.

ONE BY ONE.

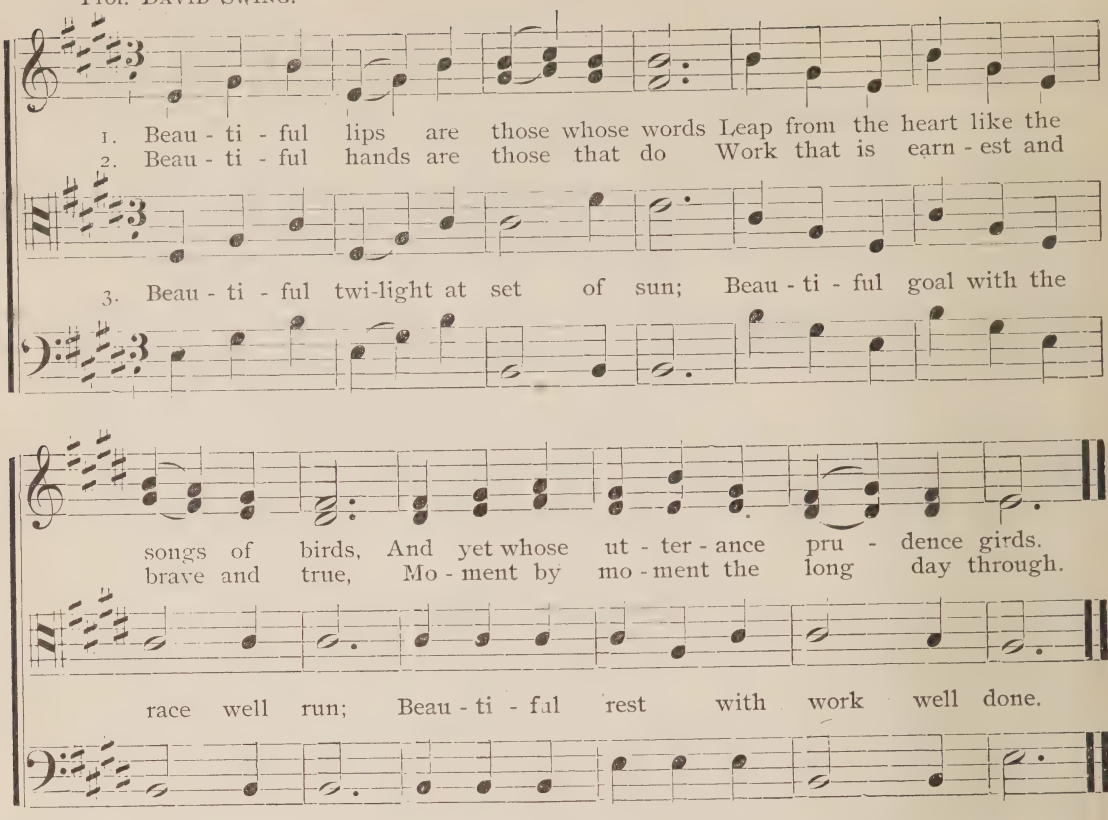
ADELAIDE PROCTER.

S. W. S.

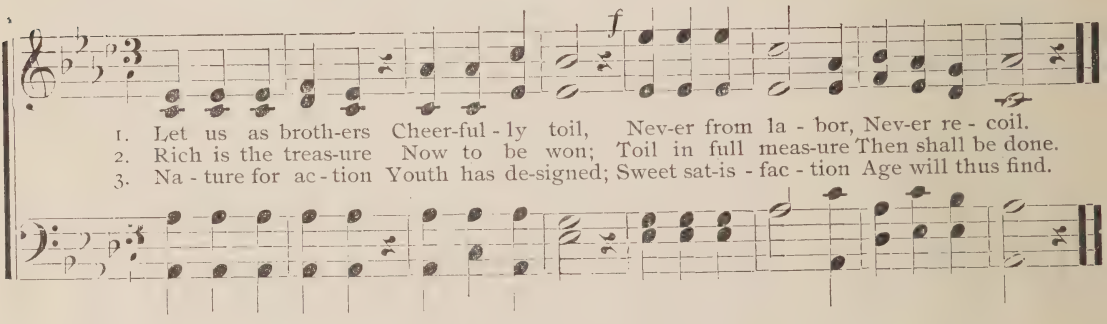

1. One by one the sands are flow - ing, One by one the mo-ments fall;
2. One by one thy du - ties, wait thee— Let thy whole strength go to each,
3. Do not look at life's long sor - row; See how small each mo-ment's pain;
Some are com - ing, some are go - ing; Do not strive to grasp them all.
Let no fut - ure dreams e - late thee, Learn thou first what these can teach.
God will help thee for to - mor - row, So each day be - gin a - gain.

TRUE BEAUTY.

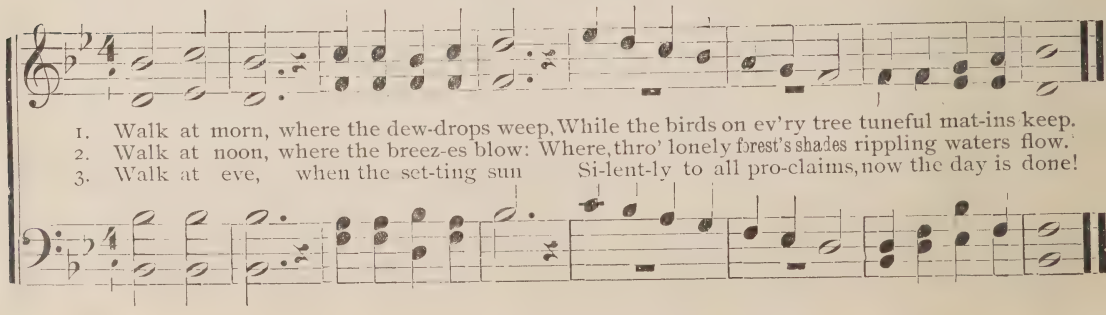
Prof. DAVID SWING. S. W. S.


1. Beau - ti - ful lips are those whose words Leap from the heart like the
2. Beau - ti - ful hands are those that do Work that is earn - est and
3. Beau - ti - ful twi-light at set of sun; Beau - ti - ful goal with the
songs of birds, And yet whose ut - ter - ance pru - dence girds.
brave and true, Mo - ment by mo - ment the long day through.
race well run; Beau - ti - ful rest with work well done.

CHEERFUL LABOR.

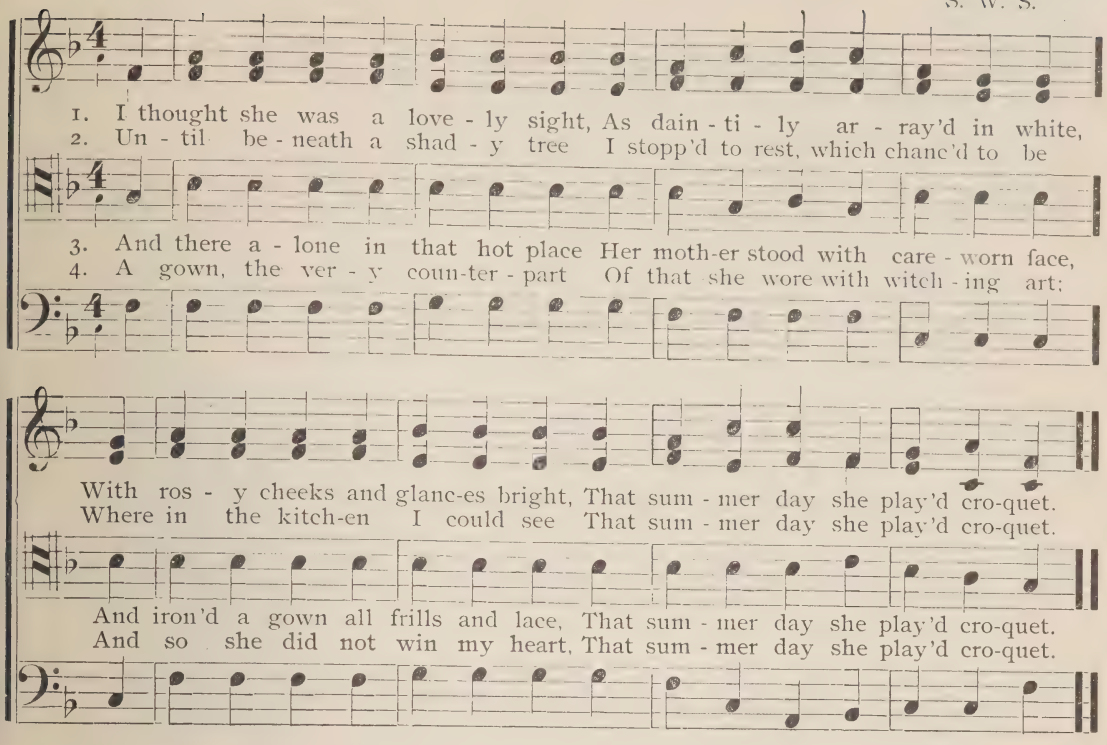

f
1. Let us as broth-ers Cheer-ful - ly toil, Nev-er from la - bor, Nev-er re - coil.
2. Rich is the treas-ure Now to be won; Toil in full meas-ure Then shall be done.
3. Na - ture for ac - tion Youth has de-signed; Sweet sat-is - fac - tion Age will thus find.

TIME TO WALK.


1. Walk at morn, where the dew-drops weep, While the birds on ev'ry tree tuneful mat-ins keep.
2. Walk at noon, where the breez-es blow: Where, thro' lonely forest's shades rippling waters flow.
3. Walk at eve, when the set-ting sun Si-lent-ly to all pro-claims, now the day is done!

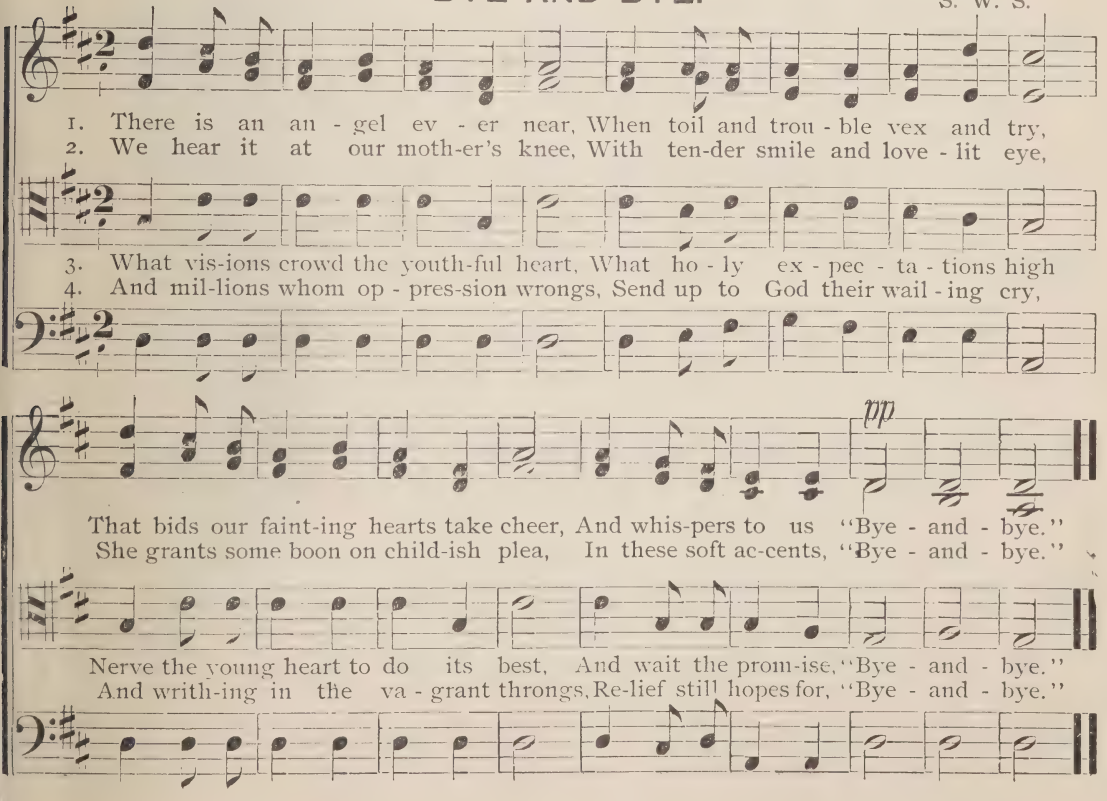
SHE PLAYED CROQUET.

S. W. S.


1. I thought she was a love - ly sight, As dain - ti - ly ar - ray'd in white,
2. Un - til be - neath a shad - y tree I stopp'd to rest, which chanc'd to be
3. And there a - lone in that hot place Her moth-er stood with care - worn face,
4. A gown, the ver - y coun-ter - part Of that she wore with witch - ing art;
With ros - y cheeks and glanc-es bright, That sum - mer day she play'd cro-quet.
Where in the kitch-en I could see That sum - mer day she play'd cro-quet.
And iron'd a gown all frills and lace, That sum - mer day she play'd cro-quet.
And so she did not win my heart, That sum - mer day she play'd cro-quet.

BYE AND BYE.

S. W. S.

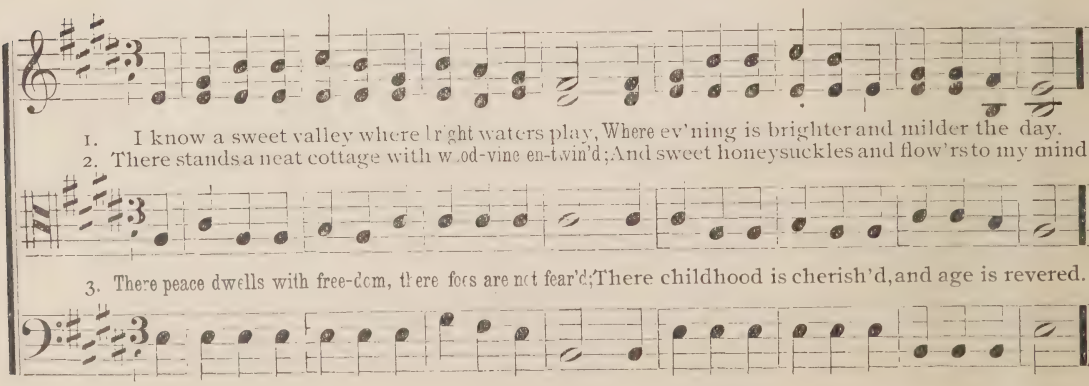

1. There is an an - gel ev - er near, When toil and trou - ble vex and try,
2. We hear it at our moth-er's knee, With ten-der smile and love - lit eye,
3. What vis-ions crowd the youth-ful heart, What ho - ly ex - pec - ta - tions high
4. And mil-lions whom op - pres-sion wrongs, Send up to God their wail - ing cry,
pp
That bids our faint-ing hearts take cheer, And whis-pers to us "Bye - and - bye."
She grants some boon on child-ish plea, In these soft ac-cents, "Bye - and - bye."
Nerve the young heart to do its best, And wait the prom-ise, "Bye - and - bye."
And writh-ing in the va - grant throngs, Re-lief still hopes for, "Bye - and - bye."

THE MELLOW EVE IS GLIDING.

FOXWELL. S. W. S.

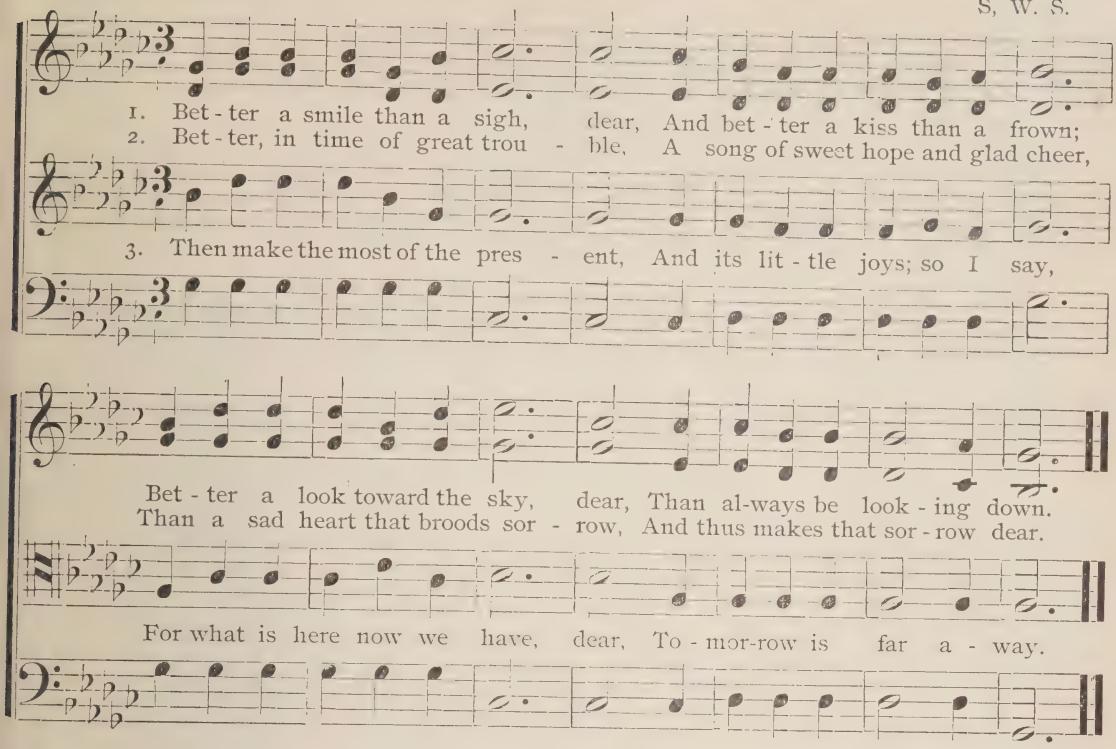
m
p
m
1. The mel-low eve is glid - ing Se - rene-ly down the West, So ev-'ry tho't sub -
2. The con-qu'ring sun is sheath - ing His bright and flash-ing sword, And twi-light, soft - ly
pp
sid - ing. My soul would sink to rest, The woodland hum is ring - ing The day-light's gen-tle
breath-ing, Has calm to earth re-stor'd, So, when my fight is end - ed, And life's long toil shall
m
p
pp
close, May an-gels round me sing-ing, Thus hymn my last re - pose, My last re - pose.
cease, May I, from ill de - fend - ed, A - bide in per - fect peace, In per - fect peace.

MY VALLEY HOME.


1. I know a sweet valley where bright waters play, Where ev'ning is brighter and milder the day.
2. There stands a neat cottage with wood-vine en-twin'd; And sweet honeysuckles and flow'rs to my mind.
3. There peace dwells with free-dom, there fears are not fear'd; There childhood is cherish'd, and age is revered.

BETTER A SMILE THAN A SIGH.

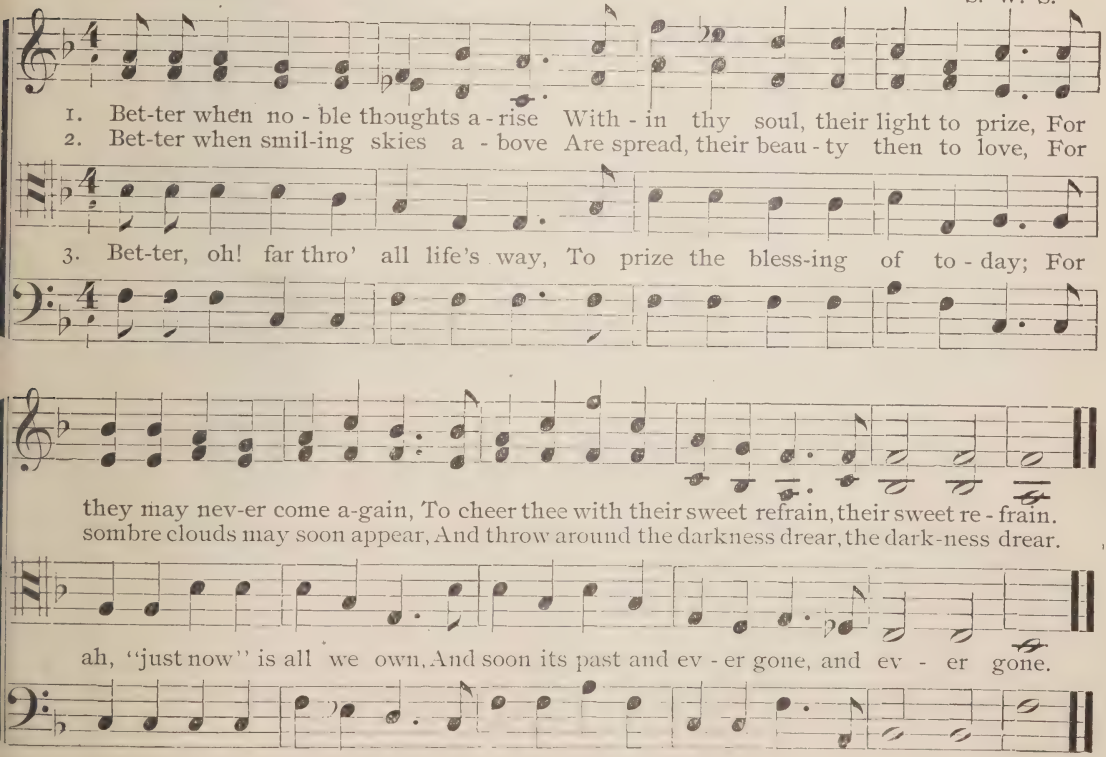
S. W. S.


1. Bet - ter a smile than a sigh, dear, And bet - ter a kiss than a frown;
2. Bet - ter, in time of great trou - ble, A song of sweet hope and glad cheer,
3. Then make the most of the pres - ent, And its lit - tle joys; so I say,
Bet - ter a look toward the sky, dear, Than al-ways be look - ing down.
Than a sad heart that broods sor - row, And thus makes that sor - row dear.
For what is here now we have, dear, To - mor-row is far a - way.

PRESENT BLESSINGS.

LILLIAN WILLIAMS.

S. W. S.

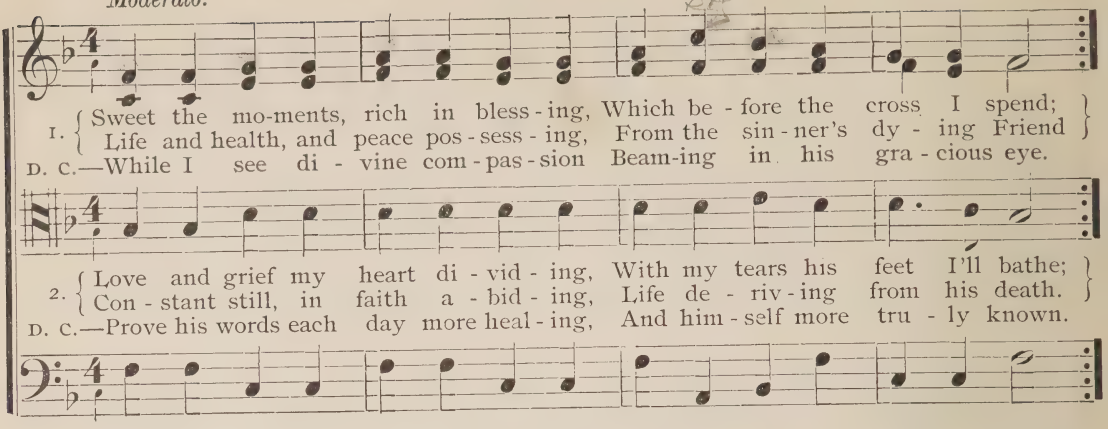

1. Bet-ter when no - ble thoughts a - rise With - in thy soul, their light to prize, For
2. Bet-ter when smil-ing skies a - bove Are spread, their beau - ty then to love, For
3. Bet-ter, oh! far thro' all life's way, To prize the bless-ing of to - day; For
they may nev-er come a-gain, To cheer thee with their sweet refrain, their sweet re - frain.
sombre clouds may soon appear, And throw around the darkness drear, the dark-ness drear.
ah, "just now" is all we own, And soon its past and ev - er gone, and ev - er gone.

SWEET THE MOMENTS.

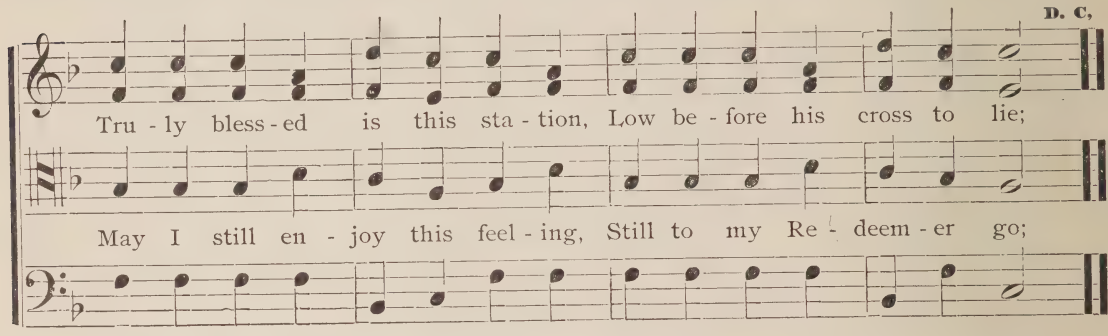
H. B. O.

Moderato.

FINE.

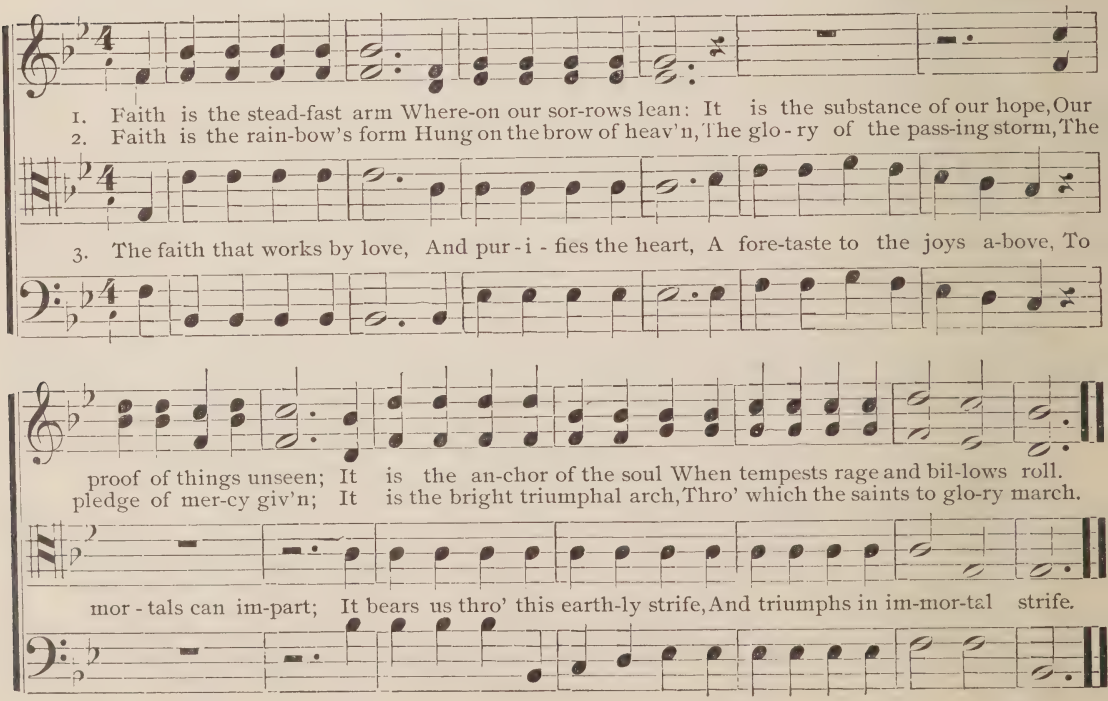

1. { Sweet the mo-ments, rich in bless-ing, Which be-fore the cross I spend;
Life and health, and peace pos-sess-ing, From the sin-ner's dy-ing Friend }
D. C.—While I see di-vine com-pas-sion Beam-ing in his gra-cious eye.
2. { Love and grief my heart di-vid-ing, With my tears his feet I'll bathe;
Con-stant still, in faith a-bid-ing, Life de-riv-ing from his death. }
D. C.—Prove his words each day more heal-ing, And him-self more tru-ly known.

D. C.



FAITH'S EXCELLENCE.

S. W. STRAUB.


1. Faith is the stead-fast arm Where-on our sor-rows lean: It is the substance of our hope, Our
2. Faith is the rain-bow's form Hung on the brow of heav'n, The glo-ry of the pass-ing storm, The
3. The faith that works by love, And pur-i-fies the heart, A fore-taste to the joys a-bove, To
proof of things unseen; It is the an-chor of the soul When tempests rage and bil-lows roll.
pledge of mer-cy giv'n; It is the bright triumphal arch, Thro' which the saints to glo-ry march.
mor-tals can im-part; It bears us thro' this earth-ly strife, And triumphs in im-mor-tal strife.

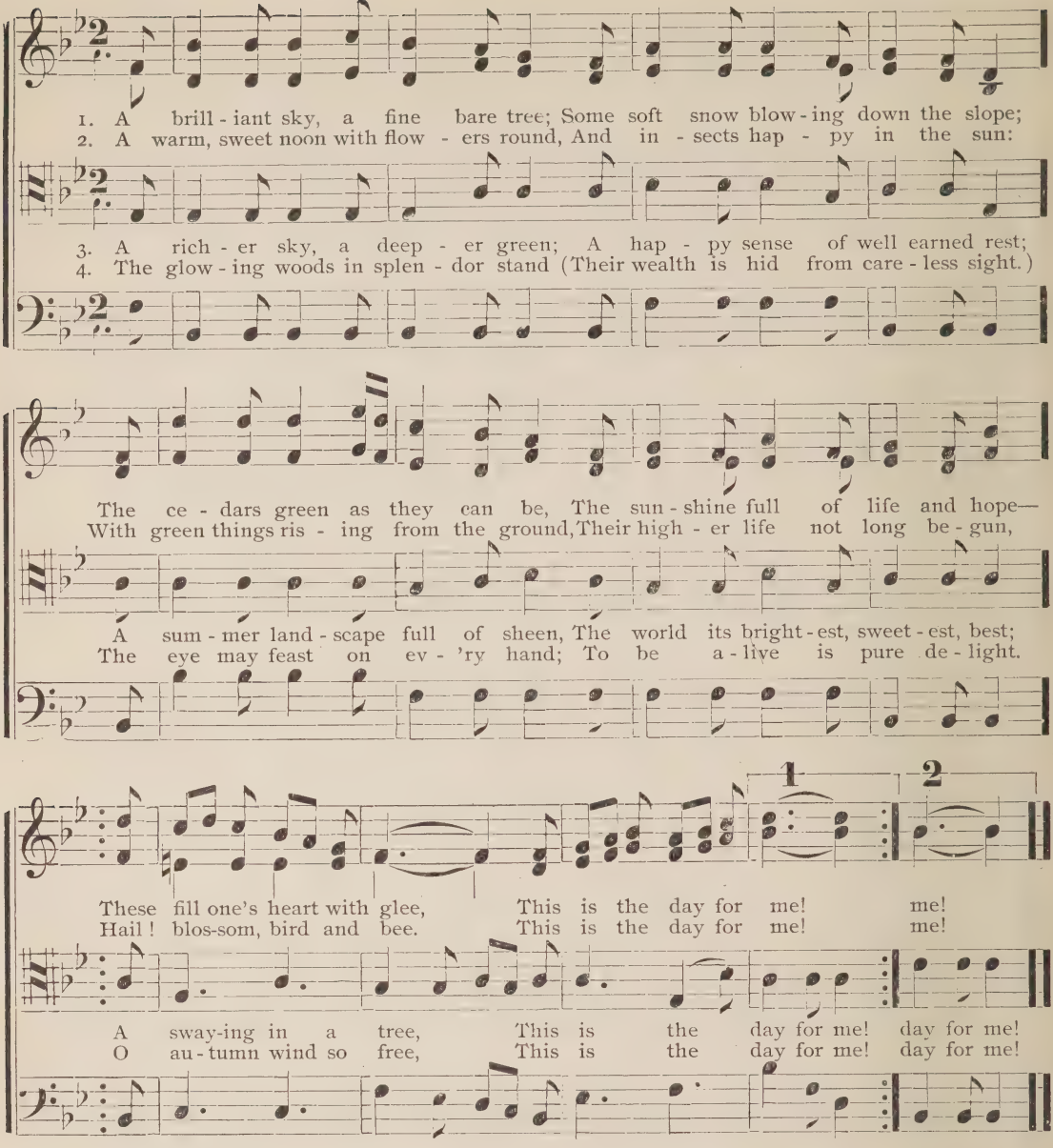
THE OLD OAK.

S. W. STRAUB.

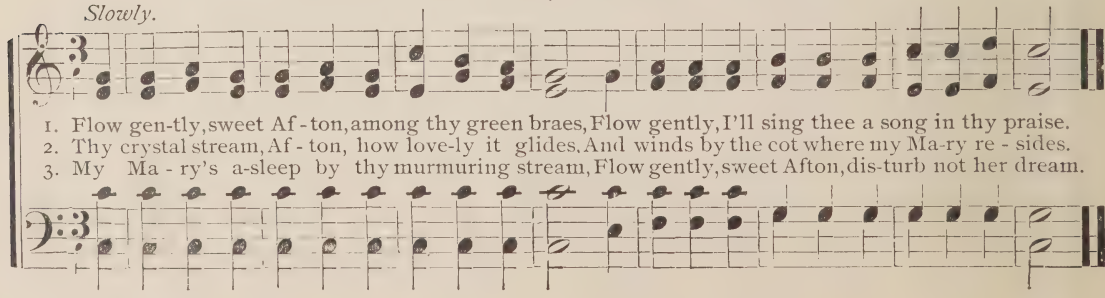
1. Oh! the old oak tree is stand-ing now Where it stood so long a - go,
2. We are all gone from our child-hood's home. And have wan-dered far a - way,
3. Oh, the wea - ry years will still move on, With their sun-shine and their pain;
When in its shade all the chil-dren played, Till the sun in the West grew low;
Of all that band of the dear old time, There is not one left to - day.
But in the shade of the old oak tree We will nev-er all meet a - gain.
And its branch - es reach as far and high; And the sky a - bove as clear;
We are part - ed now by many a mile, O'er the waves and moun-tains high;
But there is a place of qui - et rest, And its por - tals o - pen wide;
But un - der it now no chil - dren play, In the gold - en day of the year;
And some have gone to the home be - yond, Thro' the gold - en gates of the sky;
And one by one as the an - gels call, We shall meet on that oth - er side;
But un - der it now no chil - dren play In the gold - en day of the year.
And some have gone to the home be - yond, Thro' the gold - en gates of the sky.
And one by one as the an - gels call, We shall meet on that oth - er side!

THE DAYS FOR ME.

S. W. Straub.

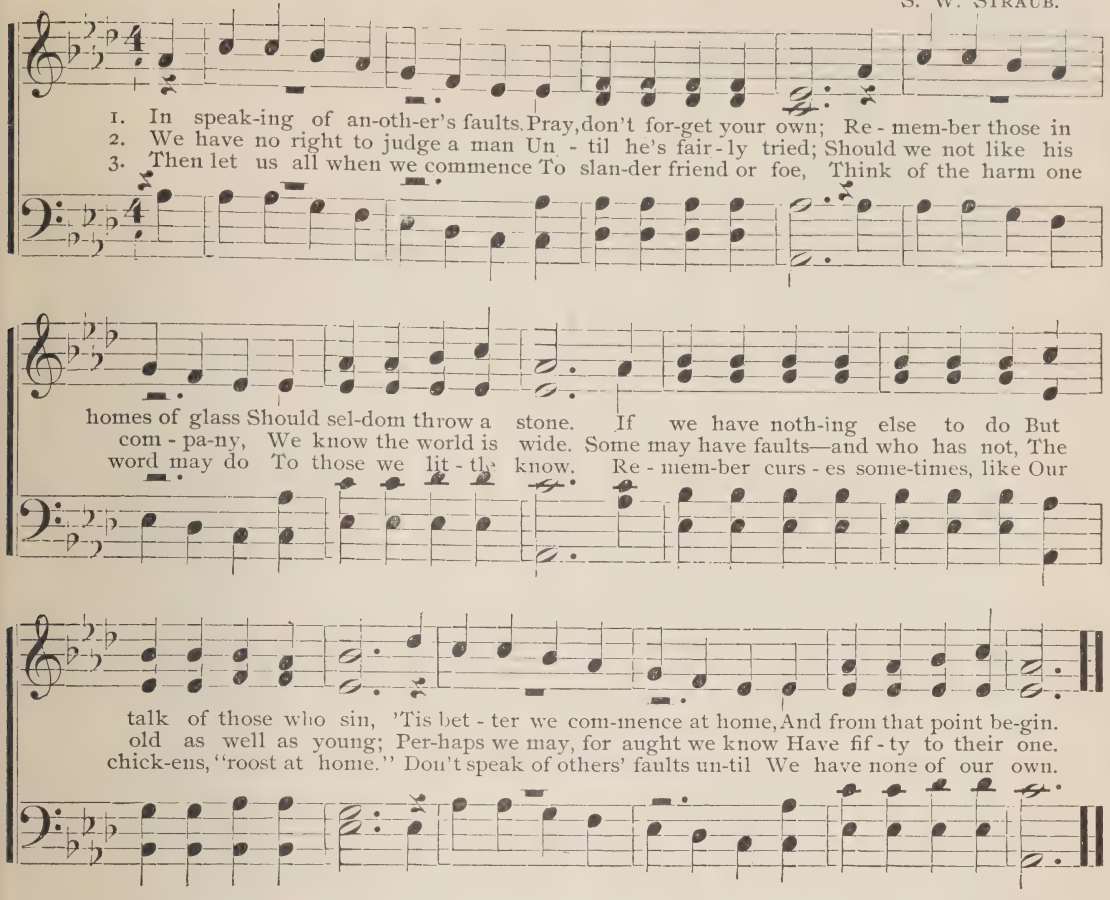

1. A brill - iant sky, a fine bare tree; Some soft snow blow - ing down the slope;
2. A warm, sweet noon with flow - ers round, And in - sects hap - py in the sun:
3. A rich - er sky, a deep - er green; A hap - py sense of well earned rest;
4. The glow - ing woods in splen - dor stand (Their wealth is hid from care - less sight.)
The ce - dars green as they can be, The sun - shine full of life and hope—
With green things ris - ing from the ground, Their high - er life not long be - gun,
A sum - mer land - scape full of sheen, The world its bright - est, sweet - est, best;
The eye may feast on ev - 'ry hand; To be a - live is pure de - light.
1
2
These fill one's heart with glee, This is the day for me! me!
Hail! blos-som, bird and bee. This is the day for me! me!
A sway-ing in a tree, This is the day for me! day for me!
O au - tumn wind so free, This is the day for me! day for me!

FLOW GENTLY; SWEET AFTON.

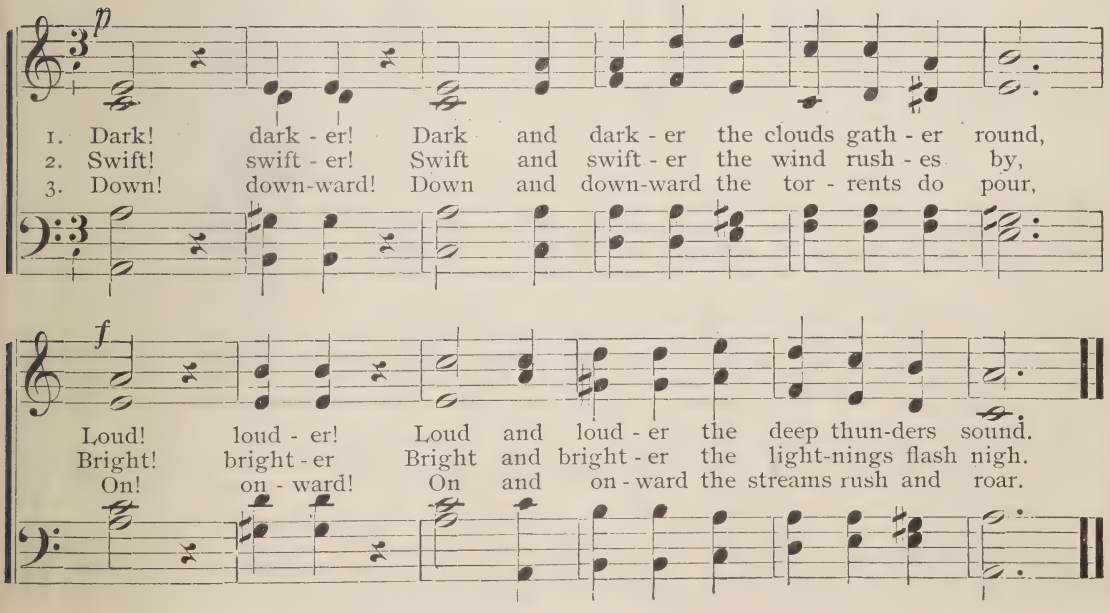

Slowly.
1. Flow gen-tly, sweet Af - ton, among thy green braes, Flow gently, I'll sing thee a song in thy praise.
2. Thy crystal stream, Af - ton, how love-ly it glides, And winds by the cot where my Ma-ry re - sides.
3. My Ma - ry's a-sleep by thy murmuring stream, Flow gently, sweet Afton, dis-turb not her dream.

BE CAREFUL WHAT YOU SAY.

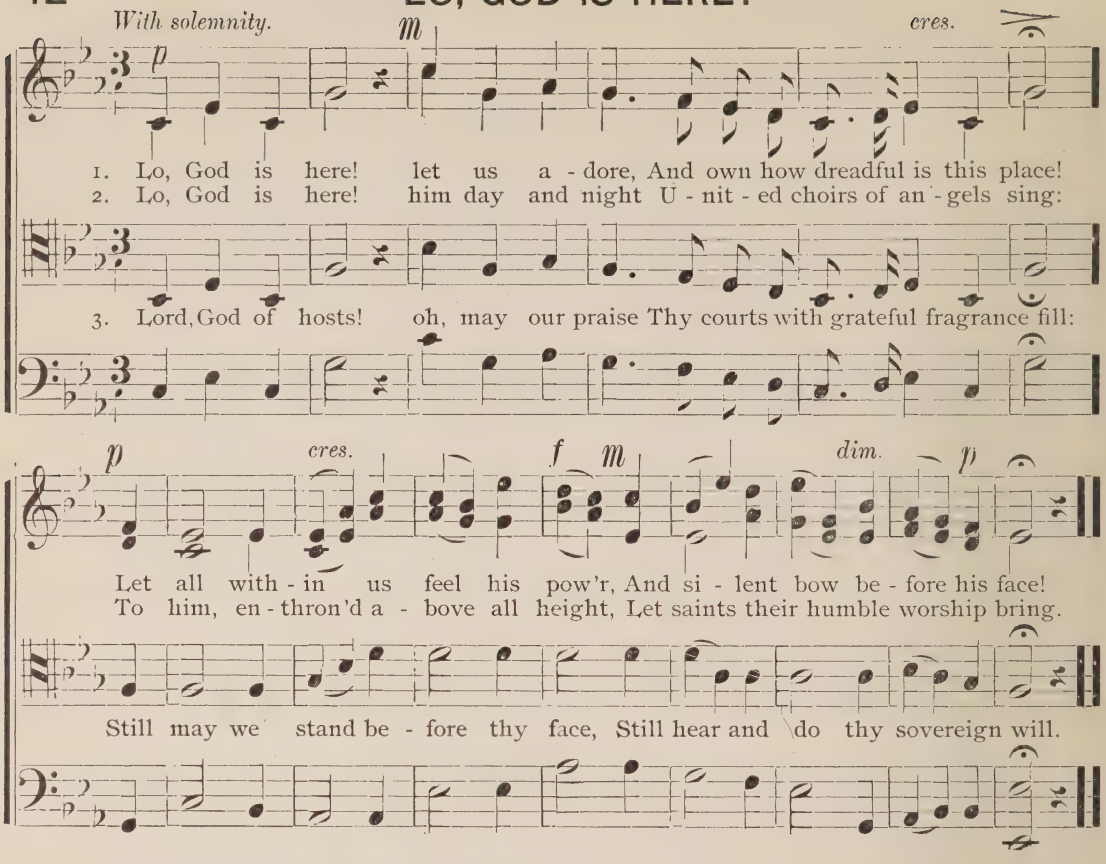
S. W. STRAUB.


1. In speak-ing of an-oth-er's faults Pray, don't for-get your own; Re - mem-ber those in
2. We have no right to judge a man Un - til he's fair - ly tried; Should we not like his
3. Then let us all when we commence To slan-der friend or foe, Think of the harm one
homes of glass Should sel-dom throw a stone. If we have noth-ing else to do But
com - pa-ny, We know the world is wide. Some may have faults—and who has not, The
word may do To those we lit - tle know. Re - mem-ber curs - es some-times, like Our
talk of those who sin, 'Tis bet - ter we com-mence at home, And from that point be-gin.
old as well as young; Per-haps we may, for aught we know Have fif - ty to their one.
chick-ens, "roost at home." Don't speak of others' faults un-til We have none of our own.

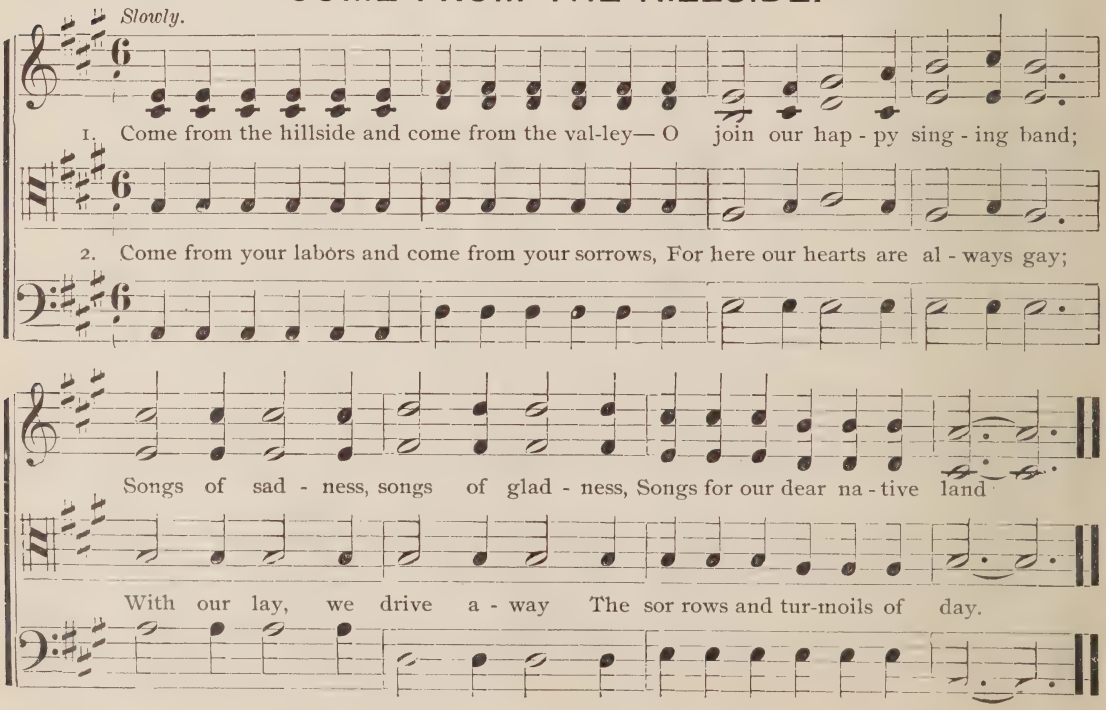
THE STORM.

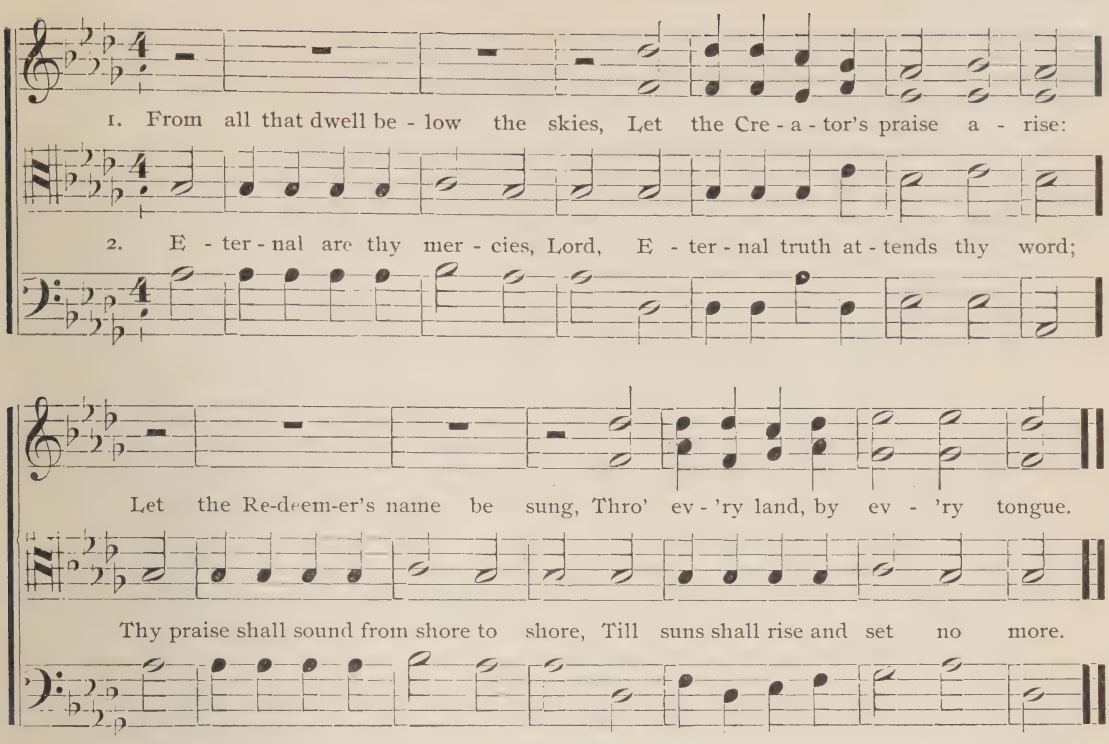

p
1. Dark! dark - er! Dark and dark - er the clouds gath - er round,
2. Swift! swift - er! Swift and swift - er the wind rush - es by,
3. Down! down-ward! Down and down-ward the tor - rents do pour,
f
Loud! loud - er! Loud and loud - er the deep thun-ders sound.
Bright! bright - er Bright and bright - er the light-nings flash nigh.
On! on - ward! On and on - ward the streams rush and roar.

LO, GOD IS HERE!

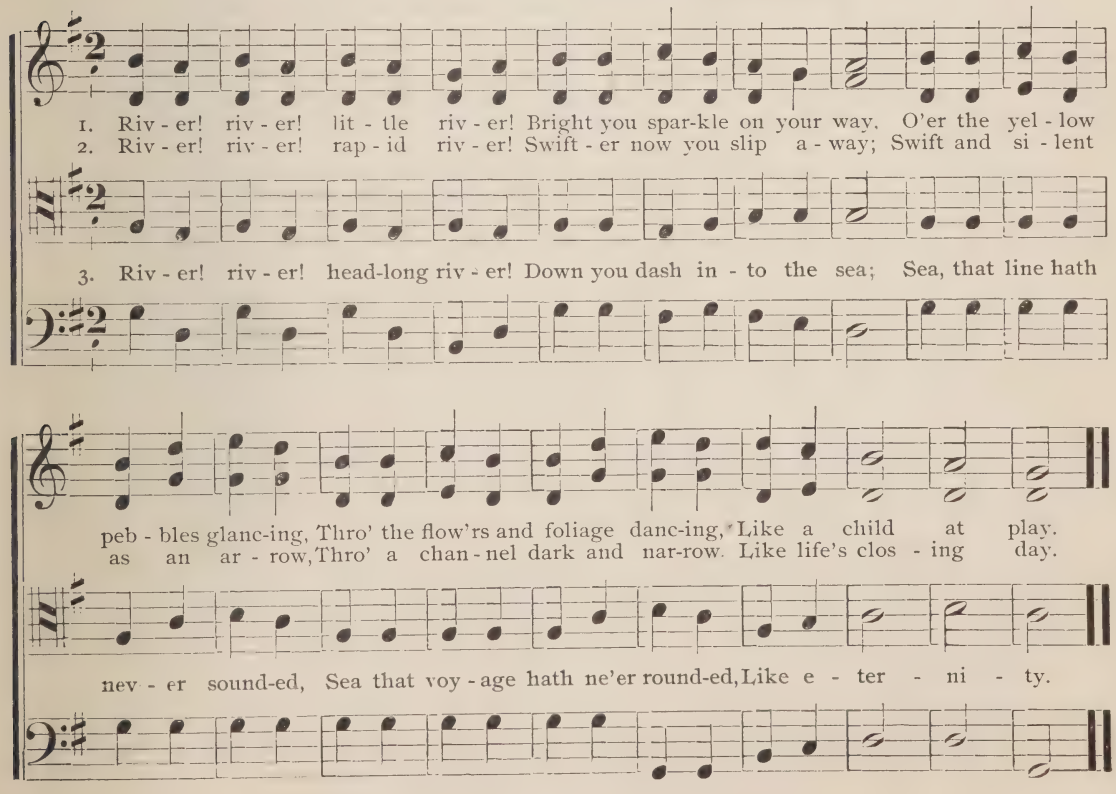

With solemnity.
cres.
1. Lo, God is here! let us a - dore, And own how dreadful is this place!
2. Lo, God is here! him day and night U - nit - ed choirs of an - gels sing:
3. Lord, God of hosts! oh, may our praise Thy courts with grateful fragrance fill:
cres.
dim.
Let all with - in us feel his pow'r, And si - lent bow be - fore his face!
To him, en - thron'd a - bove all height, Let saints their humble worship bring.
Still may we stand be - fore thy face, Still hear and do thy sovereign will.

COME FROM THE HILLSIDE.

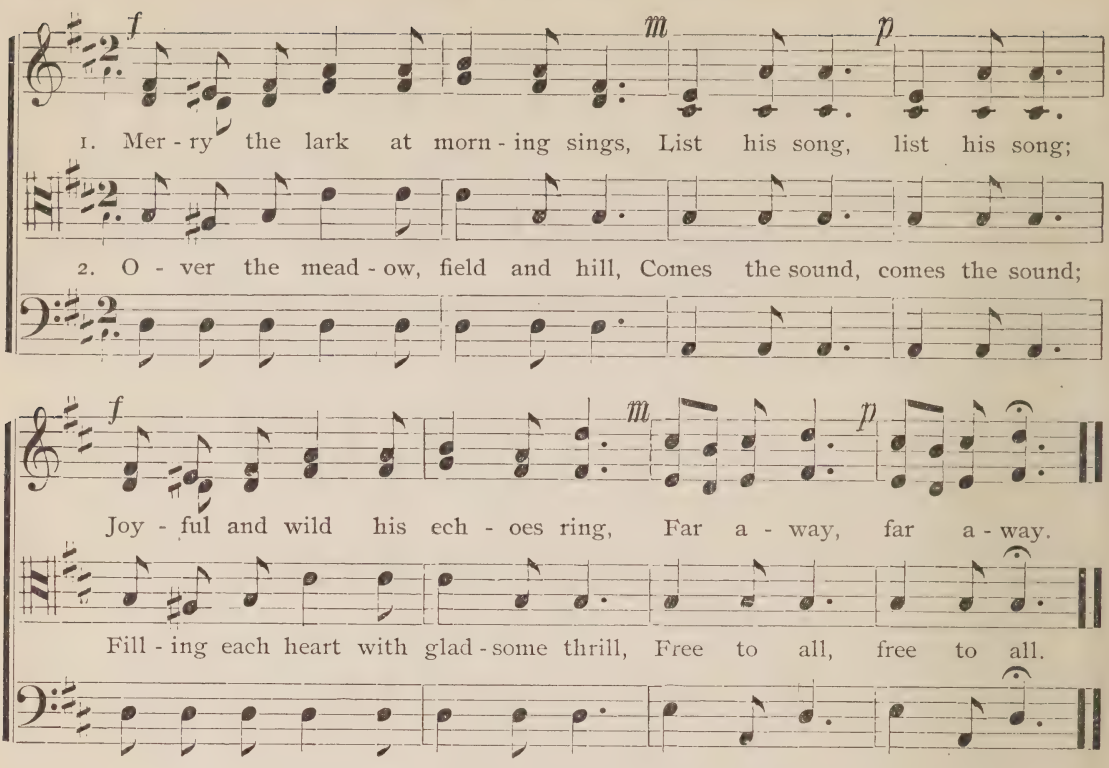

Slowly.
1. Come from the hillside and come from the val-ley— O join our hap - py sing - ing band;
2. Come from your labors and come from your sorrows, For here our hearts are al - ways gay;
Songs of sad - ness, songs of glad - ness, Songs for our dear na - tive land
With our lay, we drive a - way The sor rows and tur-moils of day.


1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise:
2. E - ter - nal are thy mer - cies, Lord, E - ter - nal truth at - tends thy word;
Let the Re-deem-er's name be sung, Thro' ev - 'ry land, by ev - 'ry tongue.
Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

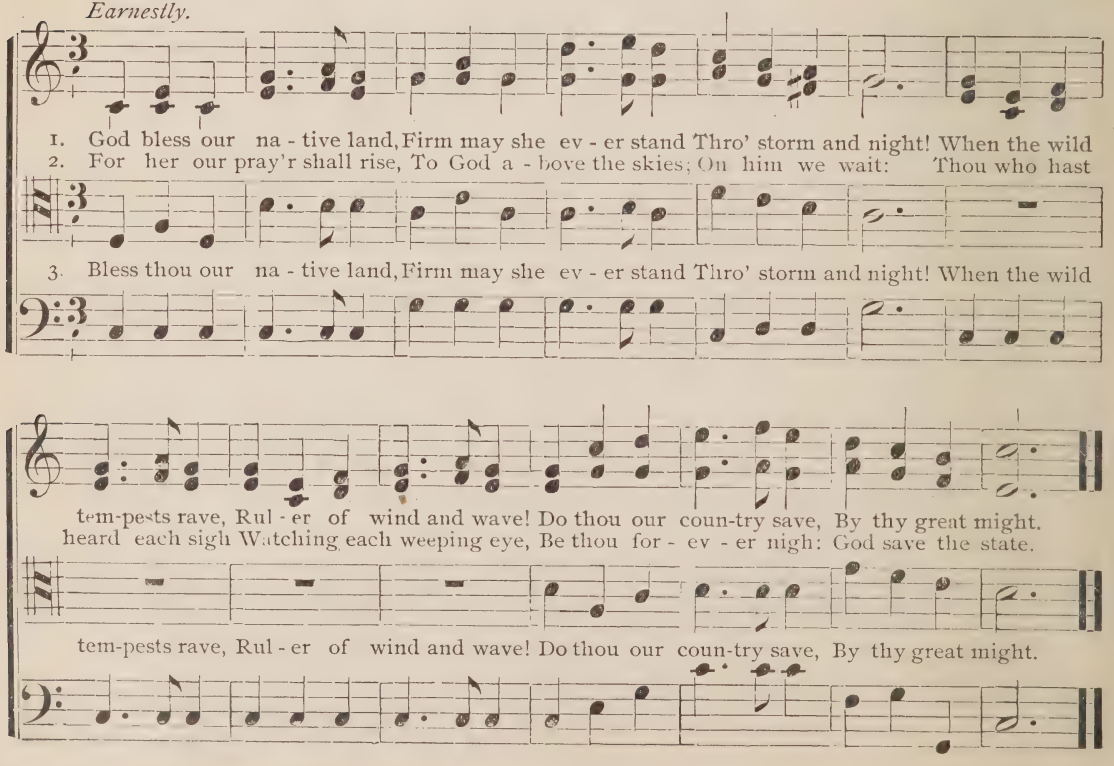
LITTLE RIVER.


1. Riv - er! riv - er! lit - tle riv - er! Bright you spar-kle on your way. O'er the yel - low
2. Riv - er! riv - er! rap - id riv - er! Swift - er now you slip a - way; Swift and si - lent
3. Riv - er! riv - er! head-long riv - er! Down you dash in - to the sea; Sea, that line hath
peb - bles glanc-ing, Thro' the flow'rs and foliage danc-ing, Like a child at play.
as an ar - row, Thro' a chan - nel dark and nar-row. Like life's clos - ing day.
nev - er sound-ed, Sea that voy - age hath ne'er round-ed, Like e - ter - ni - ty.

THE MERRY LARK.


f
m
p
1. Mer - ry the lark at morn - ing sings, List his song, list his song;
2. O - ver the mead - ow, field and hill, Comes the sound, comes the sound;
f
m
p
Joy - ful and wild his ech - oes ring, Far a - way, far a - way.
Fill - ing each heart with glad - some thrill, Free to all, free to all.

PRAYER FOR OUR COUNTRY.


Earnestly.
1. God bless our na - tive land, Firm may she ev - er stand Thro' storm and night! When the wild
2. For her our pray'r shall rise, To God a - bove the skies; On him we wait: Thou who hast
3. Bless thou our na - tive land, Firm may she ev - er stand Thro' storm and night! When the wild
tem-pests rave, Rul - er of wind and wave! Do thou our coun-try save, By thy great might.
heard each sigh Watching each weeping eye, Be thou for - ev - er nigh: God save the state.
tem-pests rave, Rul - er of wind and wave! Do thou our coun-try save, By thy great might.

HOPE'S SONG.

S. W. STRAUB.

DUET.
1. Hear it sing - ing, sing - ing sweet - ly, Soft - ly in an un - der - tone,
2. Night and day it sings the song, And sings it while I sit a - lone;
3. Sits up - on the grave and sings it, Sings it when the heart would groan,
4. Far - ther on? O how much far - ther? Count the mile-stones one by one;
Sing - ing as if God had taught it, "It is bet - ter far - ther on!"
Sings so that the heart can hear it, "It is bet - ter far - ther on!"
Sings it when the shad - ows dark - en, "It is bet - ter far - ther on!"
No! no count - ing, on - ly trust - ing "It is bet - ter far - ther on!"
CHORUS.
Far - ther on, ... far - ther on, It is bet - ter,
It is bet - ter far - ther on, It is bet - ter,
It is bet - ter far - - ther on, ...
It is bet - ter far - ther on, far - ther on,
Sing - ing as if God had taught it, "It is bet - ter far - ther on!"
Sing - ing as if God had taught it, "It is bet - ter far - ther on!"

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THE FARMER AND HIS PIGEONS.

Distinctly. TAUBERT. Arr. by S. W. S.

1. A pig-eon house the farm-er had, And
2. The farmer thinks: oh, they will wait, But
3. O farm-er, home-ward bend thy staff, The

Leggiero.

catch

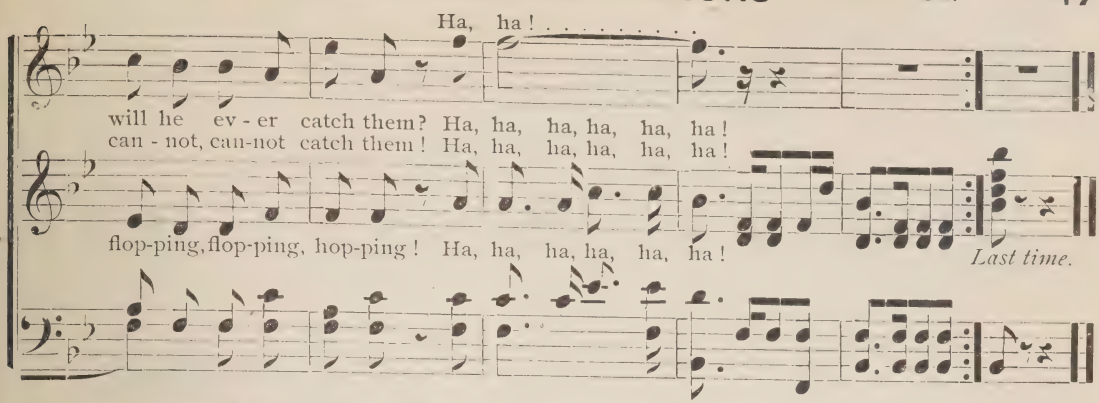
from it twen-ty pig - eons fled; How will he ev - er catch them, catch them,
off they flew, he came too late, They will not let him catch them, catch them,
pig-eons at thee on - ly laugh, And will not let thee catch them, catch them,

them?

catch them, catch them, catch them? How gets he o'er the hill Sir! No wings has he nor
catch them, catch them, catch them? The farm - er pants ex-haust - ed, So wild - ly had he
catch them, catch them? At home they're calm - ly stop - ping, And with their wings their

quills Sir, How will he ev - er catch them, how will he, how will he, How
post - ed, And yet he can - not catch them, he can-not, he can-not, He
flop - ping. While on a long pole hop - ping, and flop-ping, they're hop-ping, They're

flop - ping, ...


Ha, ha!
will he ev - er catch them? Ha, ha, ha, ha, ha, ha!
can - not, can-not catch them! Ha, ha, ha, ha, ha, ha!
flop-ping, flop-ping, hop-ping! Ha, ha, ha, ha, ha, ha!
Last time.

MY HEART CRIES OUT FOR HOME.

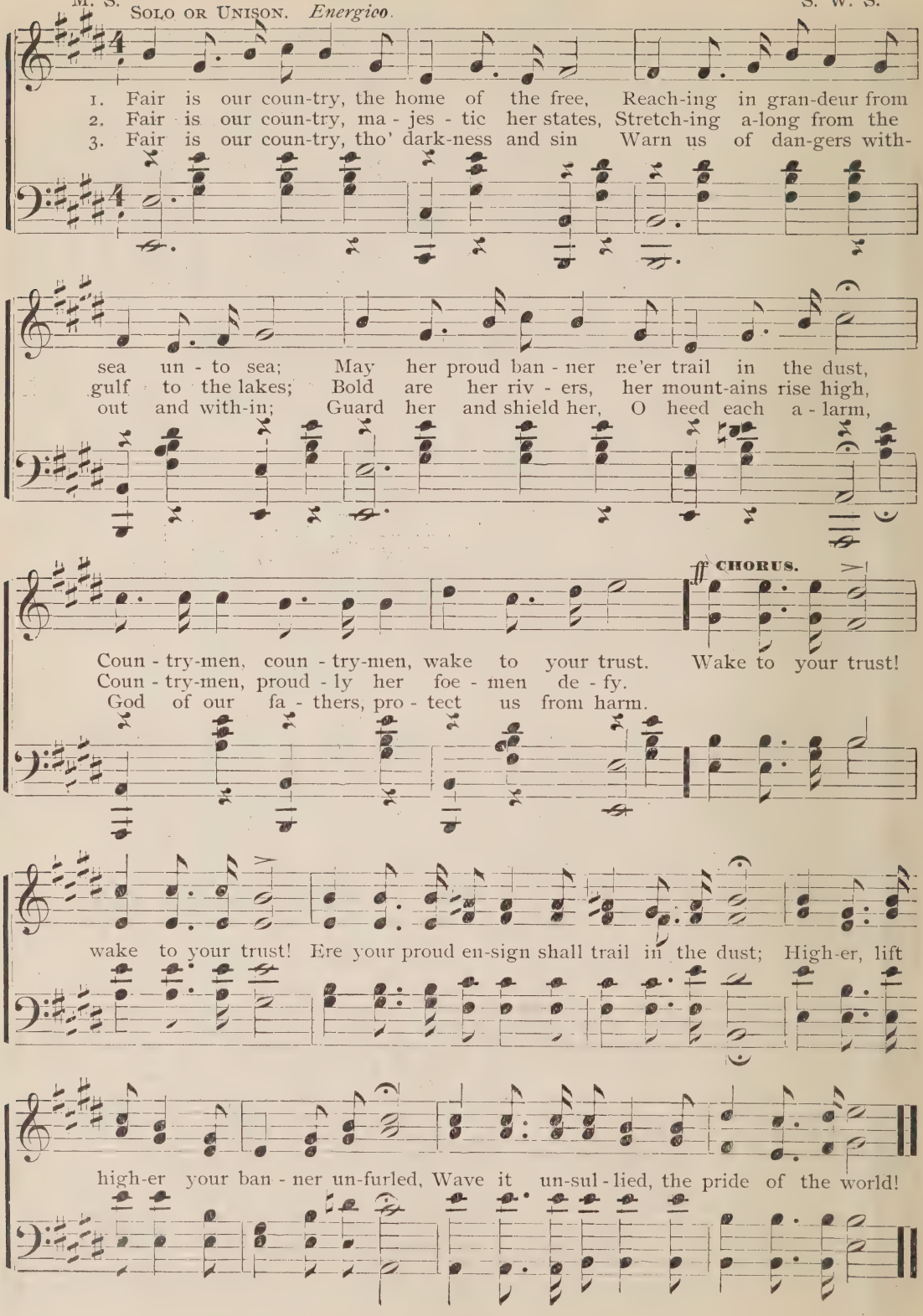
T. M. T.

T. MARTIN TOWNE.

1. My yearn-ing heart cries out for home, For home, with love and peace; To feel a-gain its
2. I long to view the grand old trees, And lin - ger 'neath their shade, To fol - low up the
3. I long to climb the rugged hills, To scale the rocks so grand; To breathe a-gain the
4. My soul cries out for love and home, For its fa-mil - iar things, Tho' as a stran-ger
mys-tic charm, Which nev-er-more shall cease. To grasp the brown and wrinkled hand Of
wood-y path That winds a-long the glade. To lay me down up - on the grass Be -
same, same air. The fresh-est in the land! I long to watch the squir-rels play, And
yet I roam, To me it com - fort brings; For still I know it's wait-ing me, And
dot - ing par-ents dear, To greet the brothers', kind and true, Their precious words to hear.
fore the cool-ing spring, And drink my fill of nec-tar pure— O sweet - est joy 'twould bring!
hear the partridge drum; To fill once more my bag with nuts And shoulder them for home.
some day I'll re - turn, And grat - i - fy the con-stant wish That doth with-in me burn.

WAKE TO YOUR TRUST!

M. S. SOLO OR UNISON. *Energico.* S. W. S.

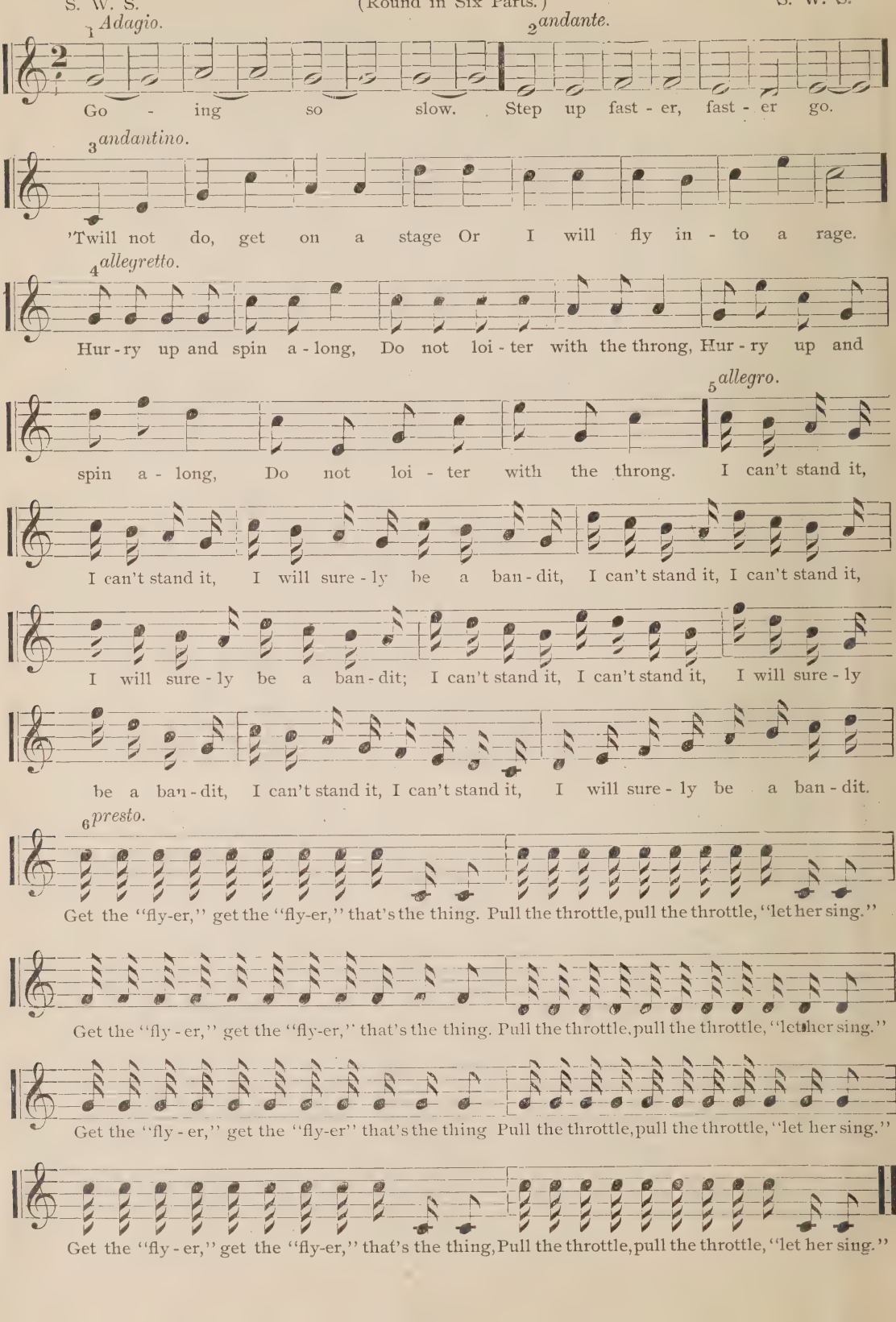

1. Fair is our coun-try, the home of the free, Reach-ing in gran-deur from
2. Fair is our coun-try, ma - jes - tic her states, Stretch-ing a-long from the
3. Fair is our coun-try, tho' dark-ness and sin Warn us of dan-gers with-
sea un - to sea; May her proud ban - ner ne'er trail in the dust,
gulf to the lakes; Bold are her riv - ers, her mount-ains rise high,
out and with-in; Guard her and shield her, O heed each a - larm,
ff CHORUS.
Coun - try-men, coun - try-men, wake to your trust. Wake to your trust!
Coun - try-men, proud - ly her foe - men de - fy.
God of our fa - thers, pro - tect us from harm.
wake to your trust! Ere your proud en-sign shall trail in the dust; High-er, lift
high-er your ban - ner un-furled, Wave it un-sul - lied, the pride of the world!

S. W. STRAUB.

1. The black bird clucks be - hind his plow, The quail pipes loud and clear - ly;
2. The gray old barn whose doors en-fold, His am - ple store in meas - ure
3. To him the spring comes danc-ing gay, To him the sum-mer blush - es,
Yon or - chard hides be - hind its boughs, The home he loves so dear - ly.
More rich than heaps of hoard - ed gold, A pre - cious bless-ed treas - ure.
The au - tumn smiles with mel - low ray, His sleep the win - ter hush - es.
CHORUS.
Let sail - ors sing of the might - y deep, Let sol - diers praise their ar - mor;
Let sail - ors sing of the might - y deep, Let sol - diers praise their ar - mor;
But in my heart this toast I'll keep—The In - de-pend - ent farm - er.
But in my heart this toast I'll keep—The In - de-pend - ent farm - er.

HOW WE GO.

S. W. S. (Round in Six Parts.) S. W. S.

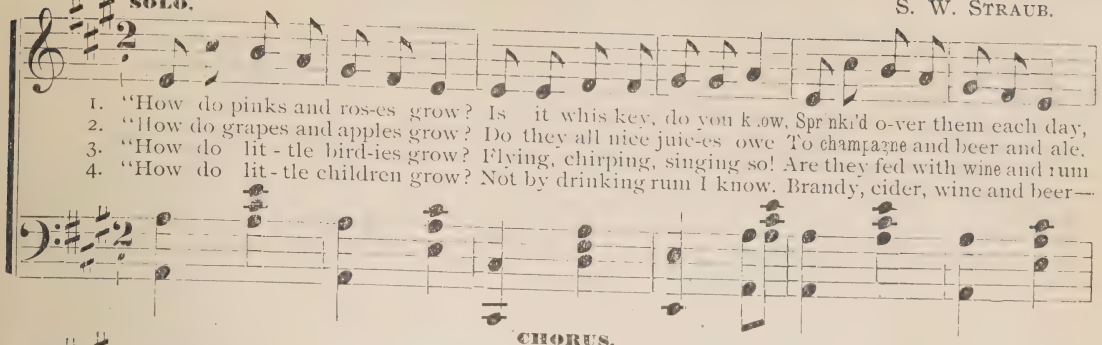

1 Adagio.
Go - ing so slow.
2 andante.
Step up fast - er, fast - er go.
3 andantino.
'Twill not do, get on a stage Or I will fly in - to a rage.
4 allegretto.
Hur - ry up and spin a - long, Do not loi - ter with the throng, Hur - ry up and
5 allegro.
spin a - long, Do not loi - ter with the throng. I can't stand it,
I can't stand it, I will sure - ly be a ban - dit, I can't stand it, I can't stand it,
I will sure - ly be a ban - dit; I can't stand it, I can't stand it, I will sure - ly
be a ban - dit, I can't stand it, I can't stand it, I will sure - ly be a ban - dit.
6 presto.
Get the "fly-er," get the "fly-er," that's the thing. Pull the throttle, pull the throttle, "let her sing."
Get the "fly - er," get the "fly-er," that's the thing. Pull the throttle, pull the throttle, "let her sing."
Get the "fly - er," get the "fly-er" that's the thing Pull the throttle, pull the throttle, "let her sing."
Get the "fly - er," get the "fly-er," that's the thing, Pull the throttle, pull the throttle, "let her sing."

THE GROWING SONG.

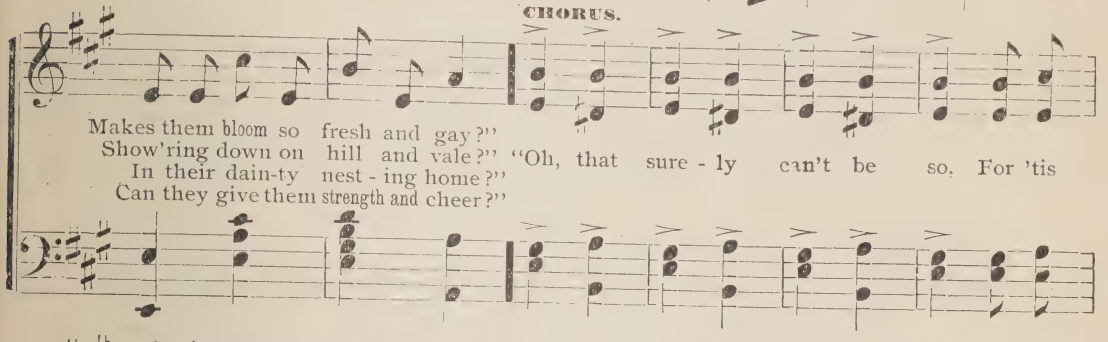
Mrs. HELLEN M. BROWN.

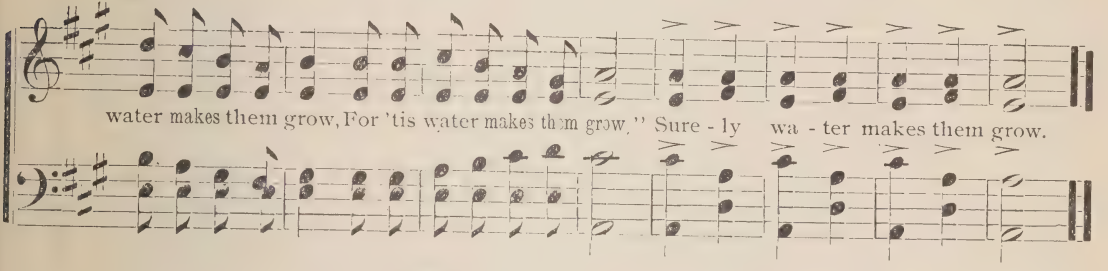
S. W. STRAUB.

SOLO.

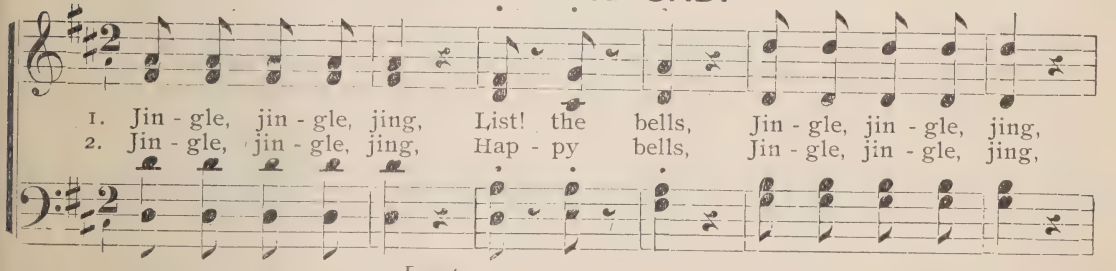

1. "How do pinks and ros-es grow? Is it whis key, do you know, Sprinkl'd o-ver them each day,
2. "How do grapes and apples grow? Do they all nice juic-es owe To champagne and beer and ale,
3. "How do lit - tle bird-ies grow? Flying, chirping, singing so! Are they fed with wine and rum
4. "How do lit - tle children grow? Not by drinking rum I know. Brandy, cider, wine and beer—

CHORUS.

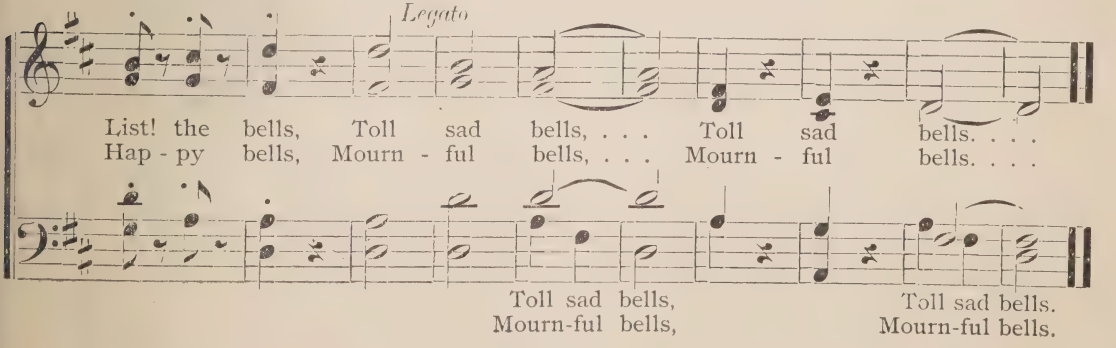

Makes them bloom so fresh and gay?"
Show'ring down on hill and vale?" "Oh, that sure - ly can't be so, For 'tis
In their dain-ty nest - ing home?"
Can they give them strength and cheer?"



MERRY AND SAD.

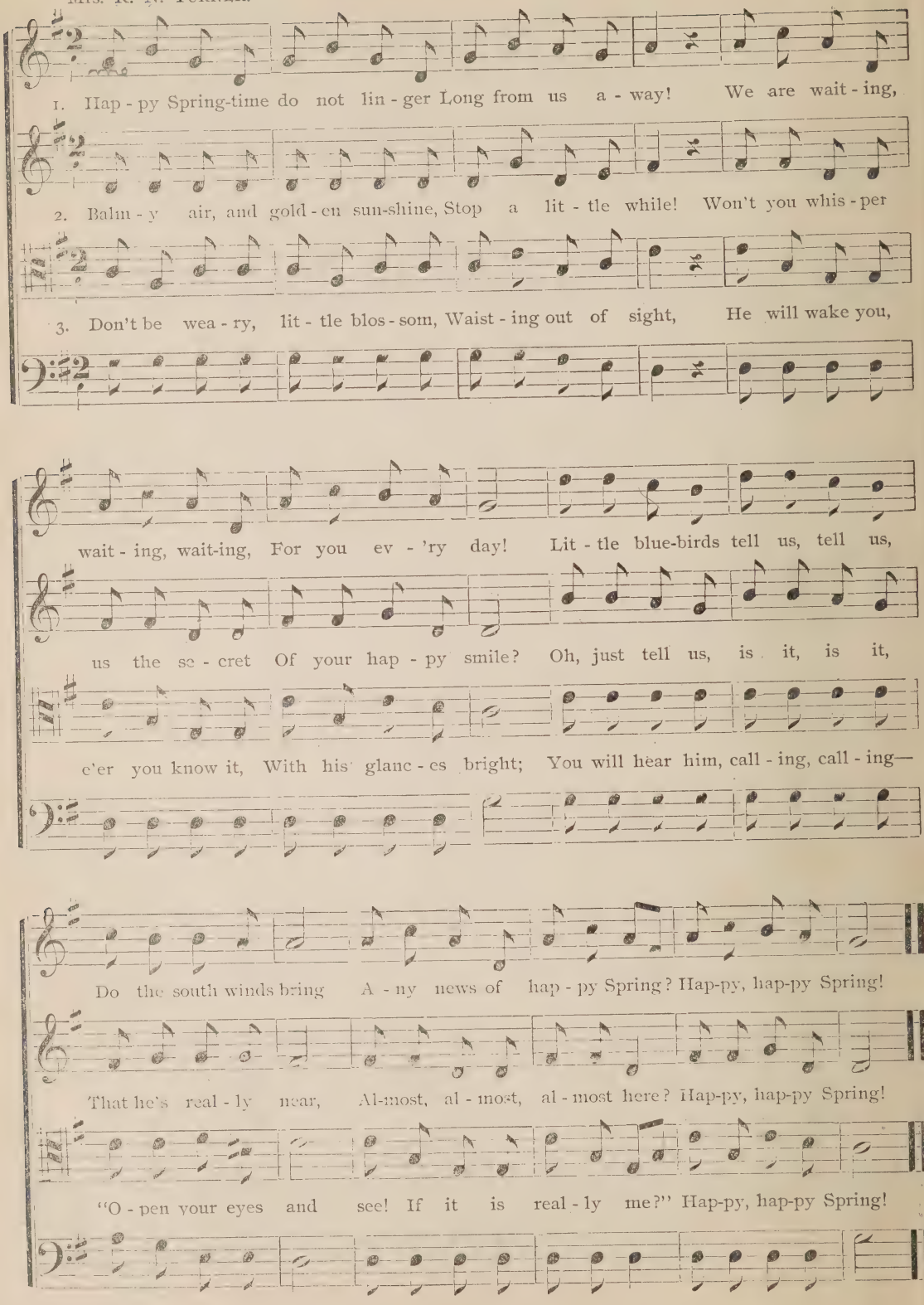


Legato


List! the bells, Toll sad bells, . . . Toll sad bells. . . .
Hap - py bells, Mourn - ful bells, . . . Mourn - ful bells. . . .
Toll sad bells, Toll sad bells.
Mourn-ful bells, Mourn-ful bells.

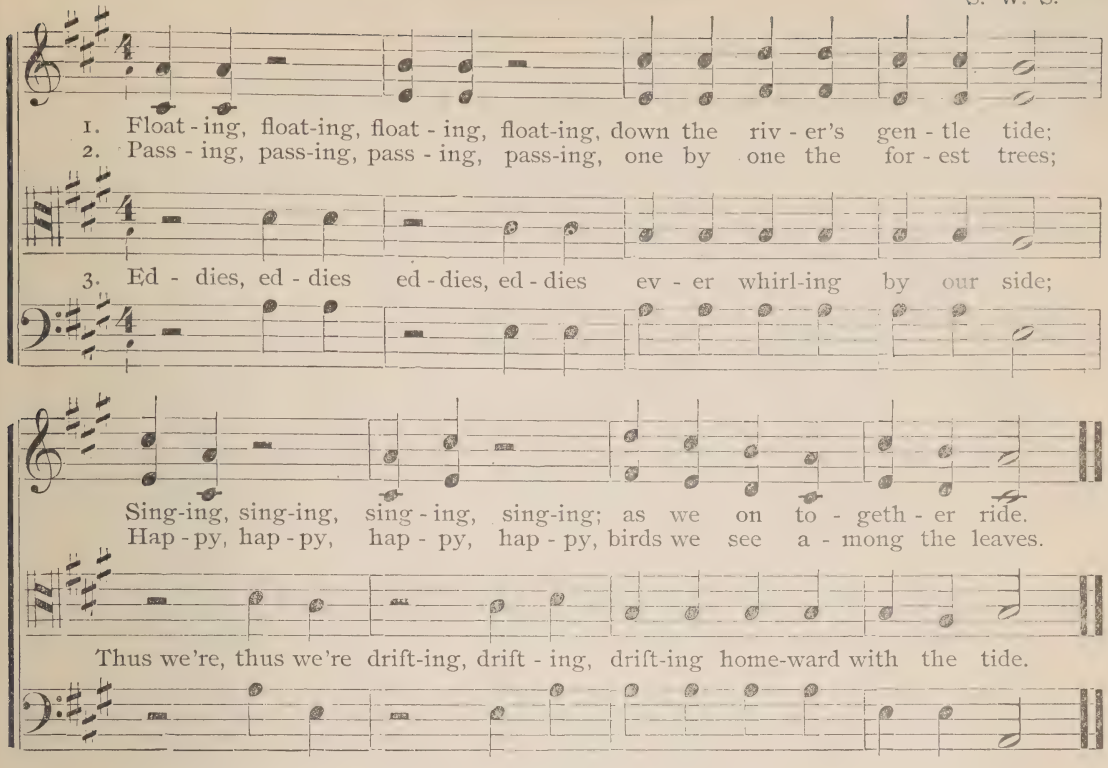
HAPPY SPRING-TIME.

Mrs. R. N. Turner. S. W. Straub.


1. Hap - py Spring-time do not lin - ger Long from us a - way! We are wait - ing,
2. Balm - y air, and gold - en sun-shine, Stop a lit - tle while! Won't you whis - per
3. Don't be wea - ry, lit - tle blos - som, Waist - ing out of sight, He will wake you,
wait - ing, wait-ing, For you ev - 'ry day! Lit - tle blue-birds tell us, tell us,
us the se - cret Of your hap - py smile? Oh, just tell us, is it, is it,
e'er you know it, With his glanc - es bright; You will hear him, call - ing, call - ing—
Do the south winds bring A - ny news of hap - py Spring? Hap-py, hap-py Spring!
That he's real - ly near, Al-most, al - most, al - most here? Hap-py, hap-py Spring!
"O - pen your eyes and see! If it is real - ly me?" Hap-py, hap-py Spring!

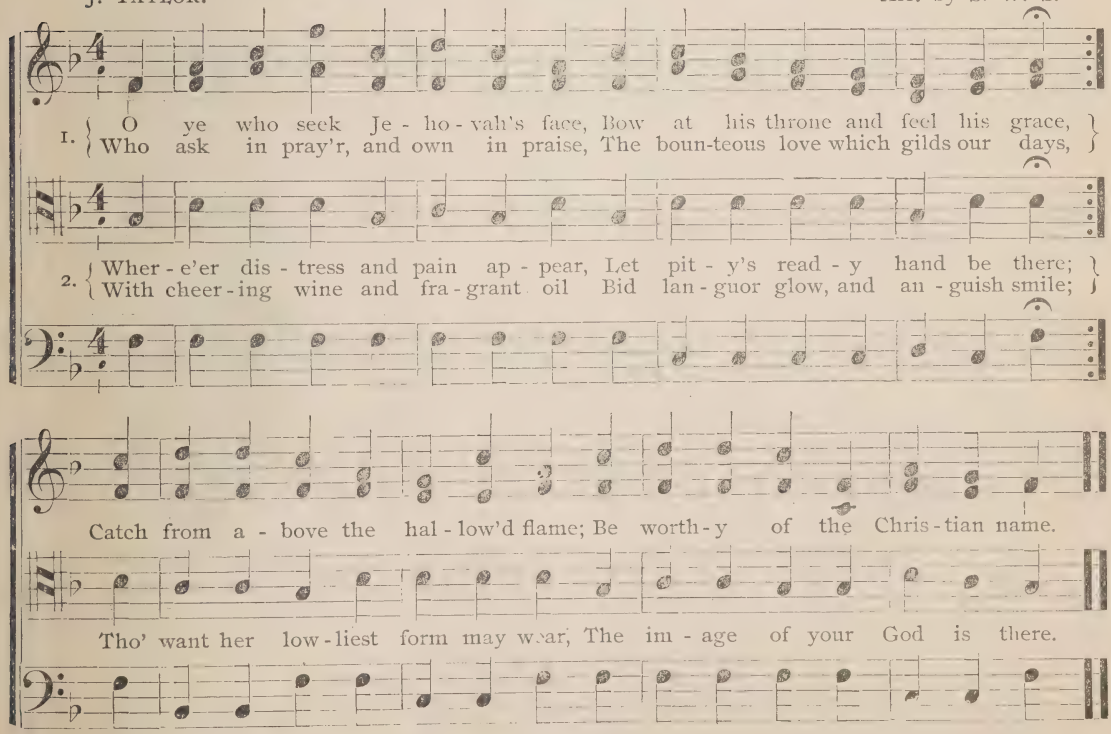
ON THE RIVER.

S. W. S. S. W. S.

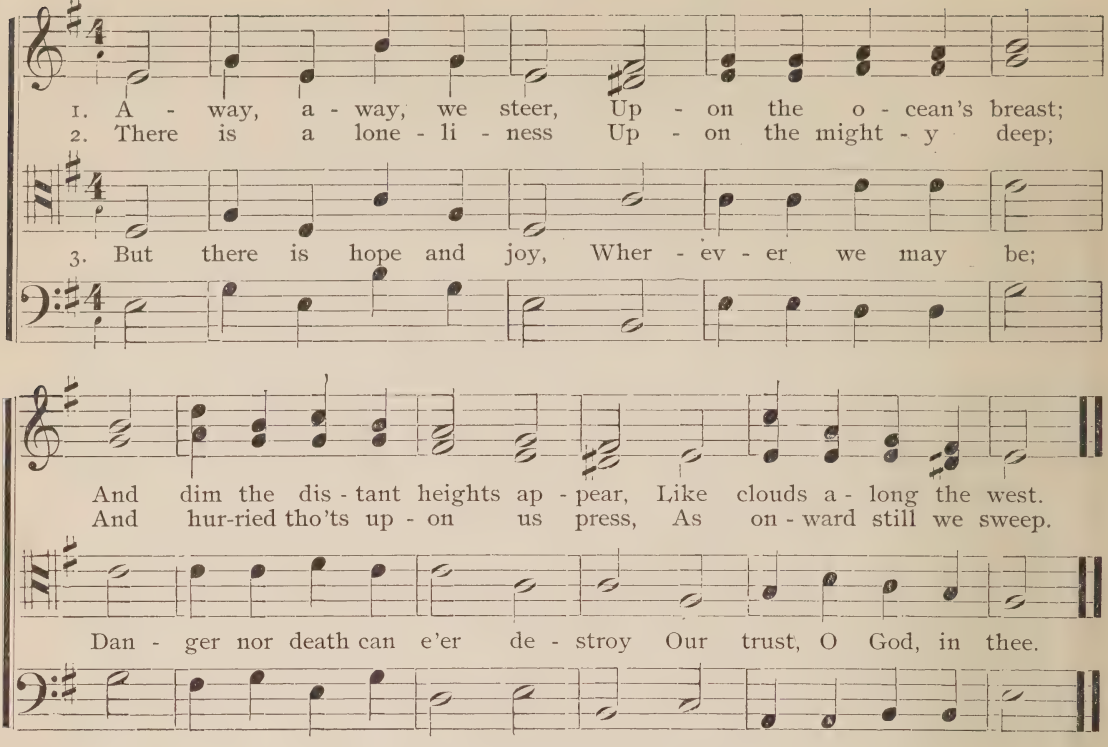

1. Float - ing, float-ing, float - ing, float-ing, down the riv - er's gen - tle tide;
2. Pass - ing, pass-ing, pass - ing, pass-ing, one by one the for - est trees;
3. Ed - dies, ed - dies ed - dies, ed - dies ev - er whirl-ing by our side;
Sing-ing, sing-ing, sing - ing, sing-ing; as we on to - geth - er ride.
Hap - py, hap - py, hap - py, hap - py, birds we see a - mong the leaves.
Thus we're, thus we're drift-ing, drift - ing, drift-ing home-ward with the tide.

BE WORTHY.

J. TAYLOR. Arr. by S. W. S.

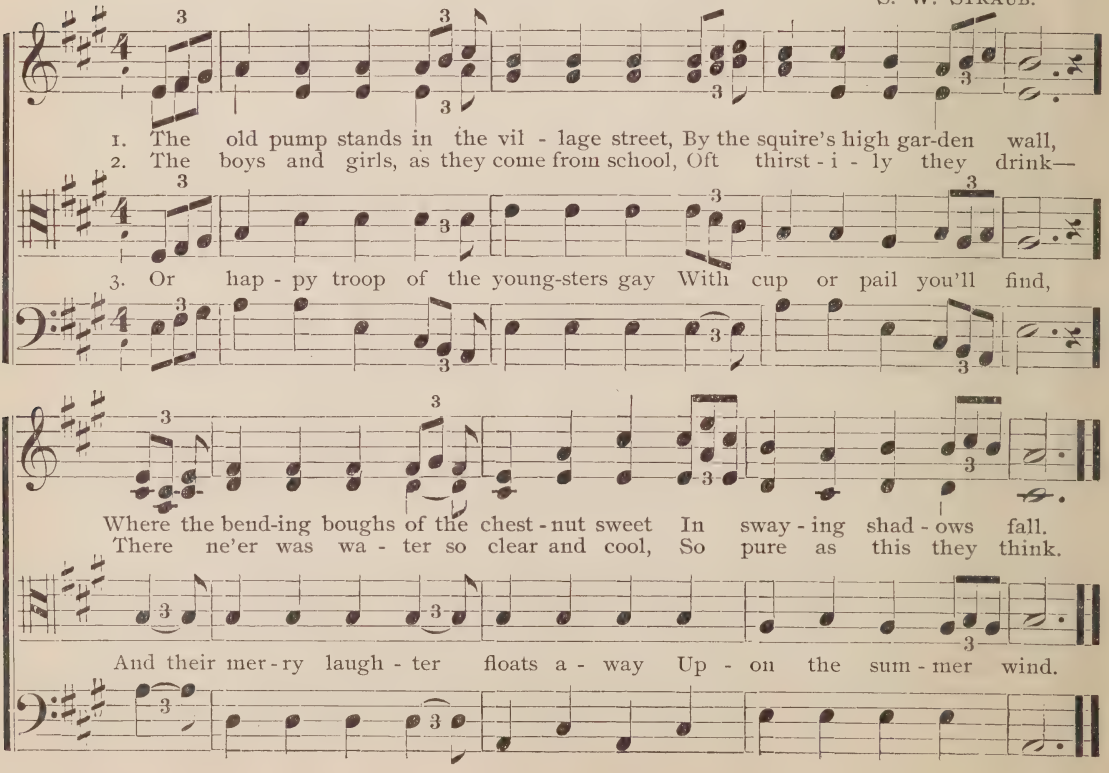

1. O ye who seek Je - ho - vah's face, Bow at his throne and feel his grace,
Who ask in pray'r, and own in praise, The boun-teous love which gilds our days,
2. Wher - e'er dis - tress and pain ap - pear, Let pit - y's read - y hand be there;
With cheer - ing wine and fra - grant oil Bid lan - guor glow, and an - guish smile;
Catch from a - bove the hal - low'd flame; Be worth - y of the Chris - tian name.
Tho' want her low - liest form may wear, The im - age of your God is there.

UPON THE OCEAN.


1. A - way, a - way, we steer, Up - on the o - cean's breast;
2. There is a lone - li - ness Up - on the might - y deep;
3. But there is hope and joy, Wher - ev - er we may be;
And dim the dis - tant heights ap - pear, Like clouds a - long the west.
And hur-ried tho'ts up - on us press, As on - ward still we sweep.
Dan - ger nor death can e'er de - stroy Our trust, O God, in thee.

THE VILLAGE PUMP.

S. W. STRAUB.


1. The old pump stands in the vil - lage street, By the squire's high gar-den wall,
2. The boys and girls, as they come from school, Oft thirst - i - ly they drink—
3. Or hap - py troop of the young-sters gay With cup or pail you'll find,
Where the bend-ing boughs of the chest - nut sweet In sway - ing shad - ows fall.
There ne'er was wa - ter so clear and cool, So pure as this they think.
And their mer - ry laugh - ter floats a - way Up - on the sum - mer wind.

S. W. STRAUB.

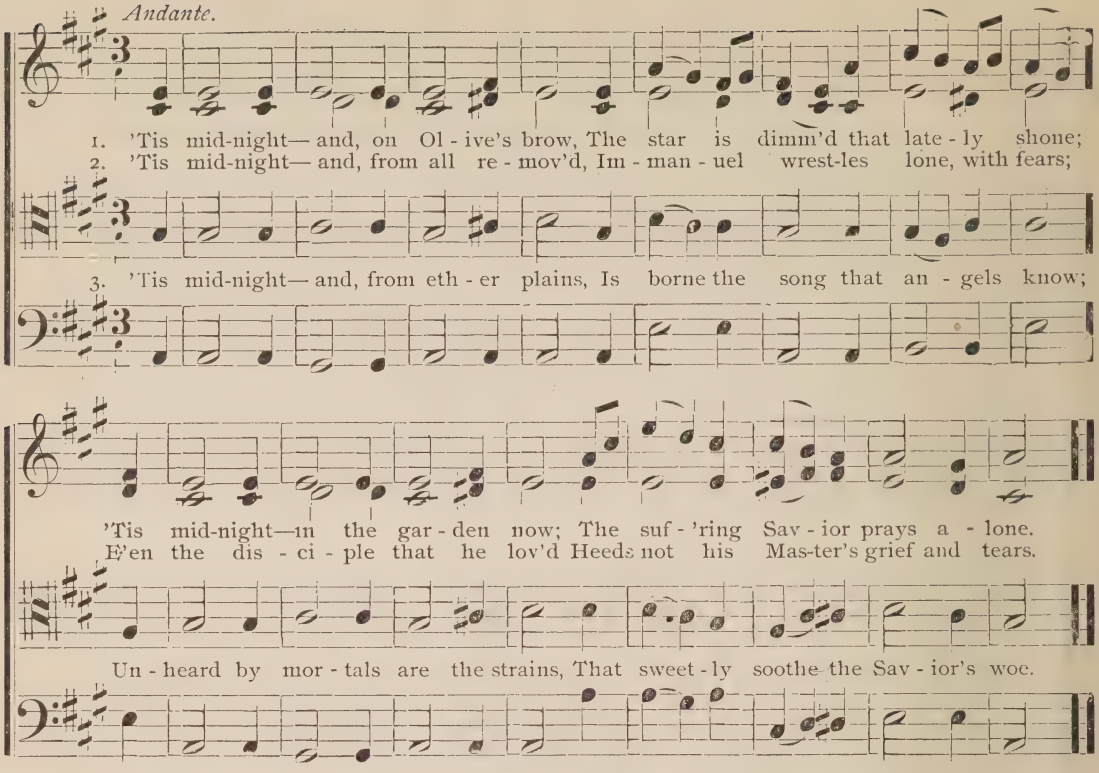
Leggiero.

1
1. Sing-ing and play-ing in for-est and dell, in for-est and dell, in for-est and dell; The joy which it bring-eth, no mor-tal can tell, no (*Omit.*)
2. Mer-ri-ly, mer-ri-ly, on-ward we go, yes, on-ward we go, yes, on-ward we go; We nev-er get wea-ry of sing-ing, O no, get (*Omit.*)
2
FINE.
mor tal, no mor-tal can tell; We ech-o the songs of the birds in the air, the Our smiles are out-vie ing, the but-ter-cups fair, the
wea-ry of sing-ing, O no; There's noth-ing so dear in the wide world so fair, the As sing-ing and play-ing in cool for-est air, in
1
2
D. C.
birds in the air, the birds in the air; but-ter-cups, but-ter cups fair.
wide world so fair, the wide world so fair; cool for-est, cool for-est air.

MIDNIGHT.

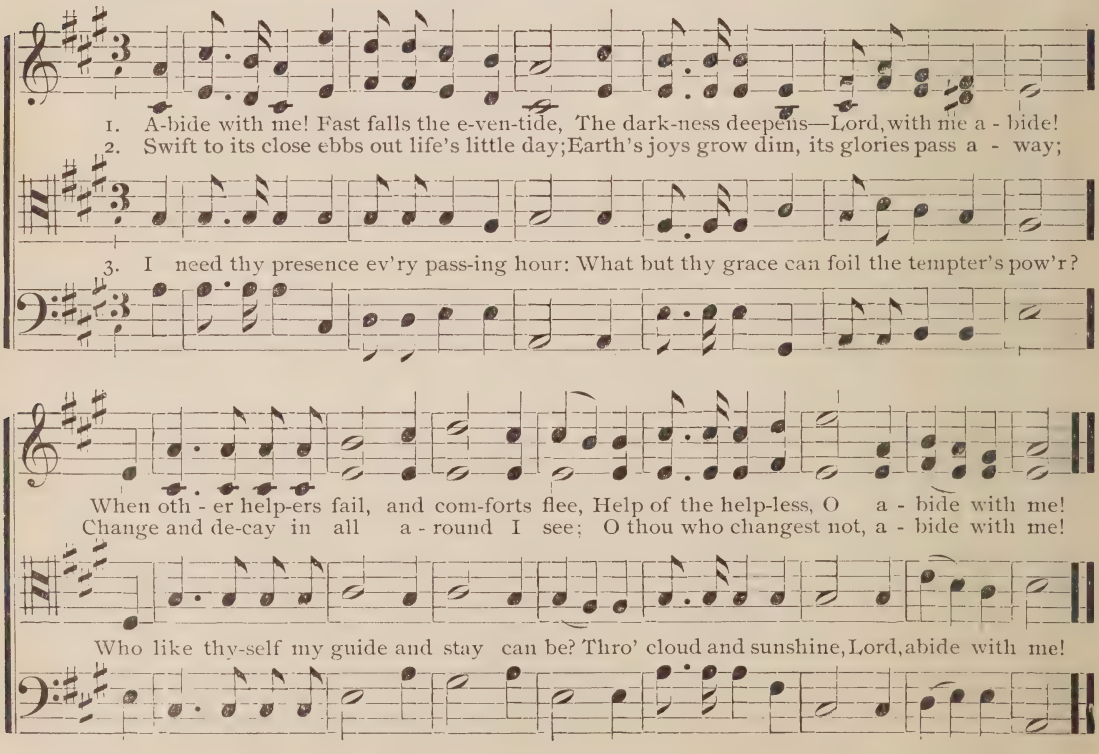
S. W. STRAUB.

Andante.


1. 'Tis mid-night— and, on Ol - ive's brow, The star is dimm'd that late - ly shone;
2. 'Tis mid-night— and, from all re - mov'd, Im - man - uel wrest-les lone, with fears;
3. 'Tis mid-night— and, from eth - er plains, Is borne the song that an - gels know;
'Tis mid-night—in the gar - den now; The suf - 'ring Sav - ior prays a - lone.
E'en the dis - ci - ple that he lov'd Heeds not his Mas-ter's grief and tears.
Un - heard by mor - tals are the strains, That sweet - ly soothe the Sav - ior's woe.

ABIDE WITH ME.

Rather slow.


1. A-bide with me! Fast falls the e-ven-tide, The dark-ness deepens—Lord, with me a - bide!
2. Swift to its close ebbs out life's little day; Earth's joys grow dim, its glories pass a - way;
3. I need thy presence ev'ry pass-ing hour: What but thy grace can foil the tempter's pow'r?
When oth - er help-ers fail, and com-forts flee, Help of the help-less, O a - bide with me!
Change and de-cay in all a - round I see; O thou who changest not, a - bide with me!
Who like thy-self my guide and stay can be? Thro' cloud and sunshine, Lord, abide with me!

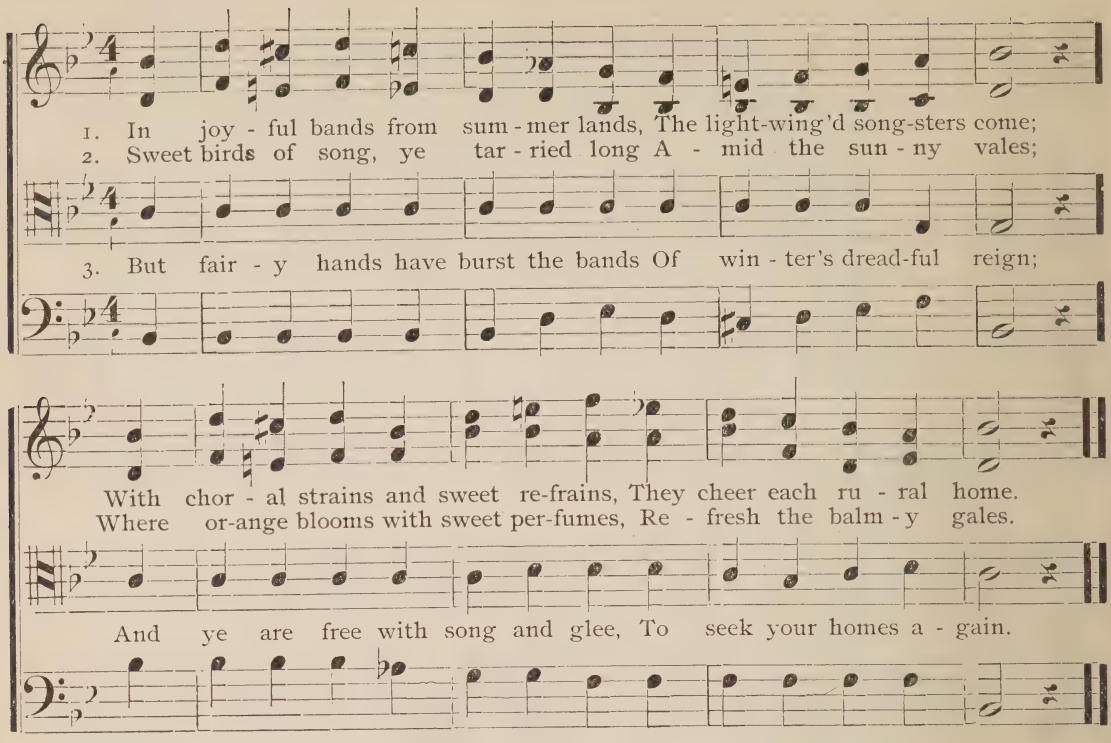
A MOTHER'S LOVE.

Moderato.

S. W. STRAUB.

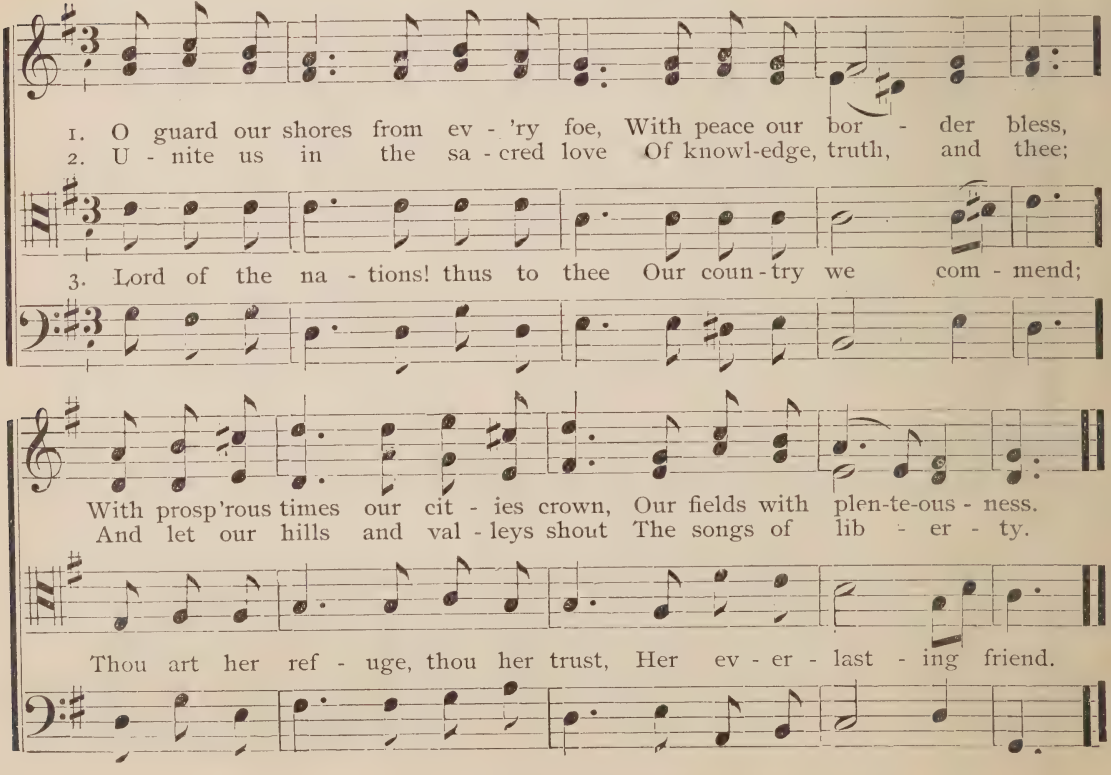
1. I re - mem-ber yet a cot-tage in a quaint old vil - lage street, With its thres - old
2. I re - mem-ber yet a fig - ure, sit-ting there when day was done. And a child for -
3. I re - mem-ber yet a por-tal of an old church, dim and gray, And the hush'd and
4. I re - mem-ber years are fleet-ing and the child has gone a - way, But the fig - ure
still and sun - ny, worn by cent-u - ries of feet; There were ros - es in the gar-den, and a
ev - er play - ing in the shadow of the sun, And I won-der would she know me, would she
ho - ly voic - es, low and soft, of those who pray, And a lit - tle child is kneeling where the
at the thresh-old and the ra-diant an - gels stay! And I know life wears no long - er all that
nev - er ceas-ing hush; Far a - way from town and cit-y, toil and tur-moil, race and rush;
love me as of yore, If I cross'd a - gain that thresh ld and be - came a child once more;
gold-en sun-light streams From the an-gels on the window mak-ing heav'n in child-hood's dreams;
once for me it wore, But a moth-er's love and God's love are un - chang-ing ev - er-more;
CHORUS.
There were ros - es in the gar - den, and a nev - er ceas - ing hush, Far a -
And I won - der would she know me, would she love me as of yore, If I
And a lit - tle child is kneel - ing where the gold - en sun-light streams From the
And I know life wears no long - er all that once for me it wore, But a
way from town and cit - y, toil and tur - moil, race and rush. (race and rush.)
cross'd a - gain that thres - hold and be - came a child once more? (child once more?)
an - gels on the win - dow mak - ing heav'n in child-hood's dreams. (child-hood's dreams.)
moth - er's love and God's love are un - chang-ing ev - er - more. (ev - er - more.)

THE RETURNING BIRDS.


1. In joy - ful bands from sum - mer lands, The light-wing'd song-sters come;
2. Sweet birds of song, ye tar - ried long A - mid the sun - ny vales;
3. But fair - y hands have burst the bands Of win - ter's dread-ful reign;
With chor - al strains and sweet re-frains, They cheer each ru - ral home.
Where or-ange blooms with sweet per-fumes, Re - fresh the balm - y gales.
And ye are free with song and glee, To seek your homes a - gain.

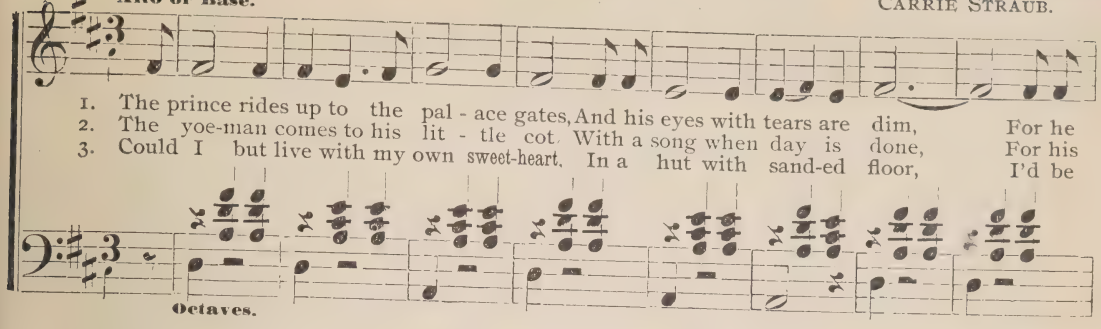
GUARD OUR SHORES.

WREFORD. Arr. by S. W. S.

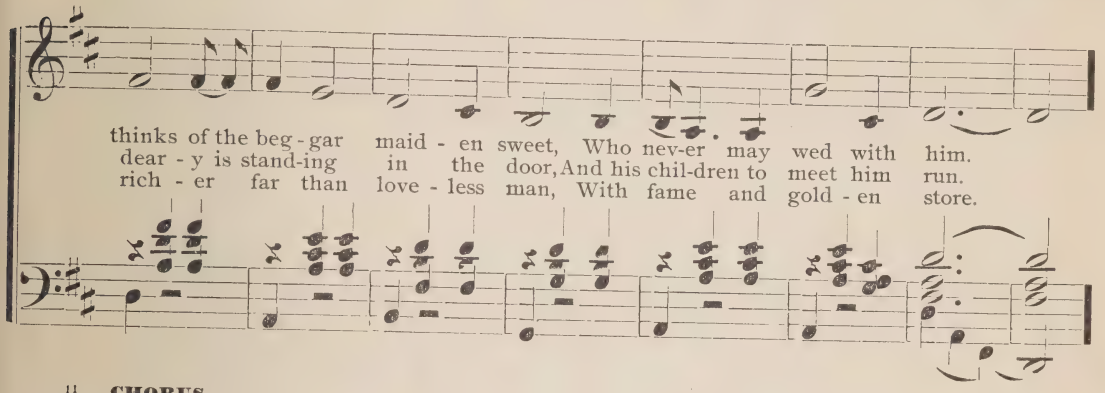

1. O guard our shores from ev - 'ry foe, With peace our bor - der bless,
2. U - nite us in the sa - cred love Of knowl-edge, truth, and thee;
3. Lord of the na - tions! thus to thee Our coun - try we com - mend;
With prosp'rous times our cit - ies crown, Our fields with plen-te-ous - ness.
And let our hills and val - leys shout The songs of lib - er - ty.
Thou art her ref - uge, thou her trust, Her ev - er - last - ing friend.

Alto or Base.

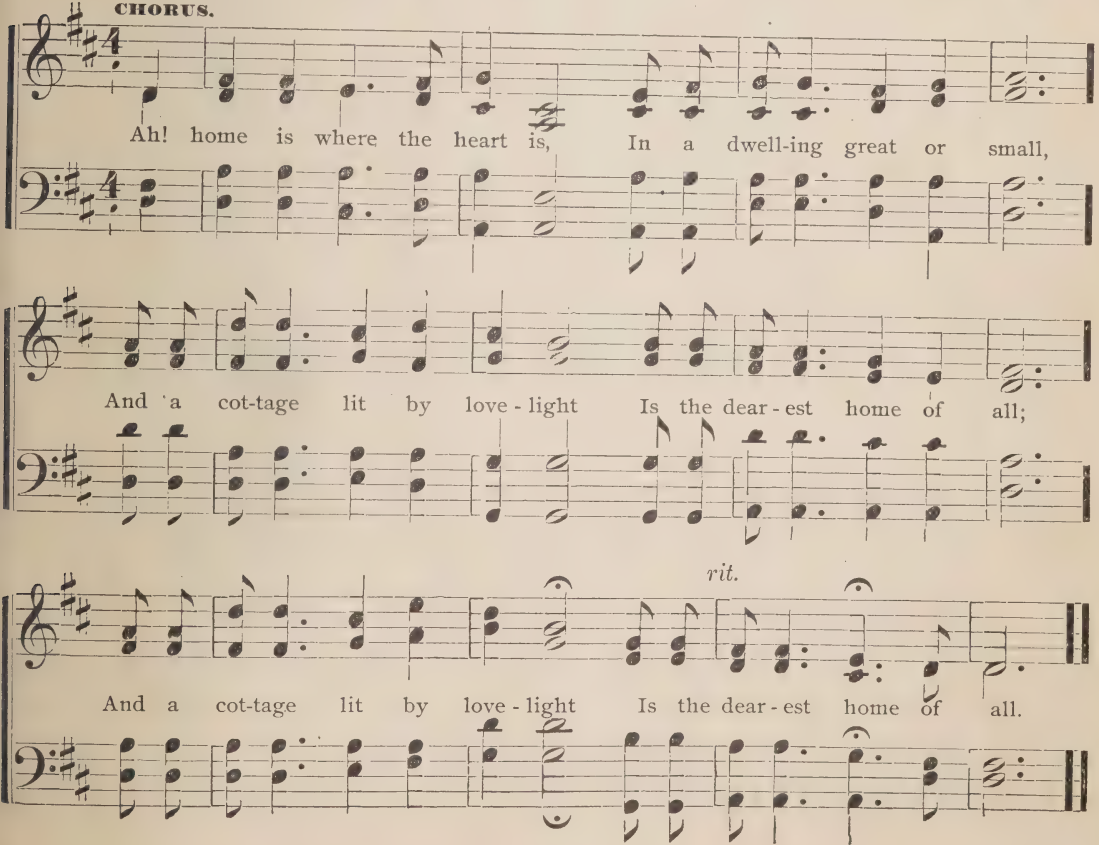
CARRIE STRAUB.


1. The prince rides up to the pal - ace gates, And his eyes with tears are dim, For he
2. The yoe-man comes to his lit - tle cot With a song when day is done, For his
3. Could I but live with my own sweet-heart, In a hut with sand-ed floor, I'd be

Octaves.

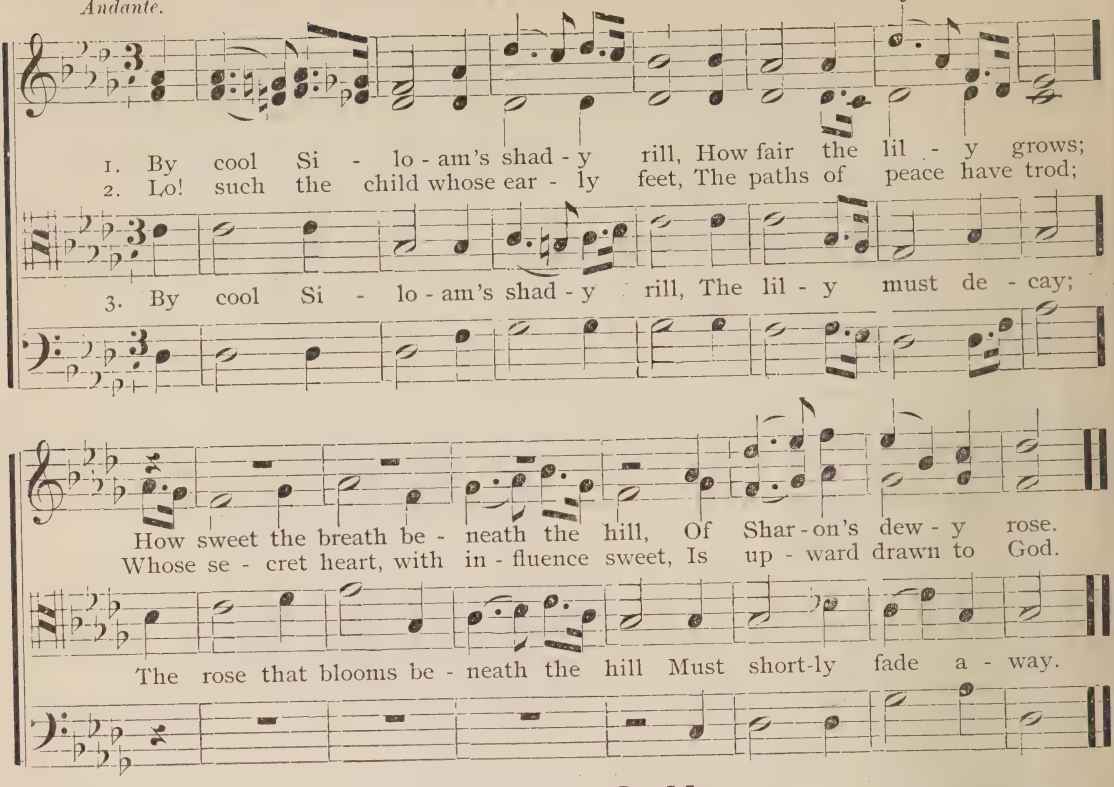

thinks of the beg - gar maid - en sweet, Who nev-er may wed with him.
dear - y is stand-ing in the door, And his chil-dren to meet him run.
rich - er far than love - less man, With fame and gold - en store.

CHORUS.


Ah! home is where the heart is, In a dwell-ing great or small,
And a cot-tage lit by love - light Is the dear - est home of all;
rit.
And a cot-tage lit by love - light Is the dear - est home of all.

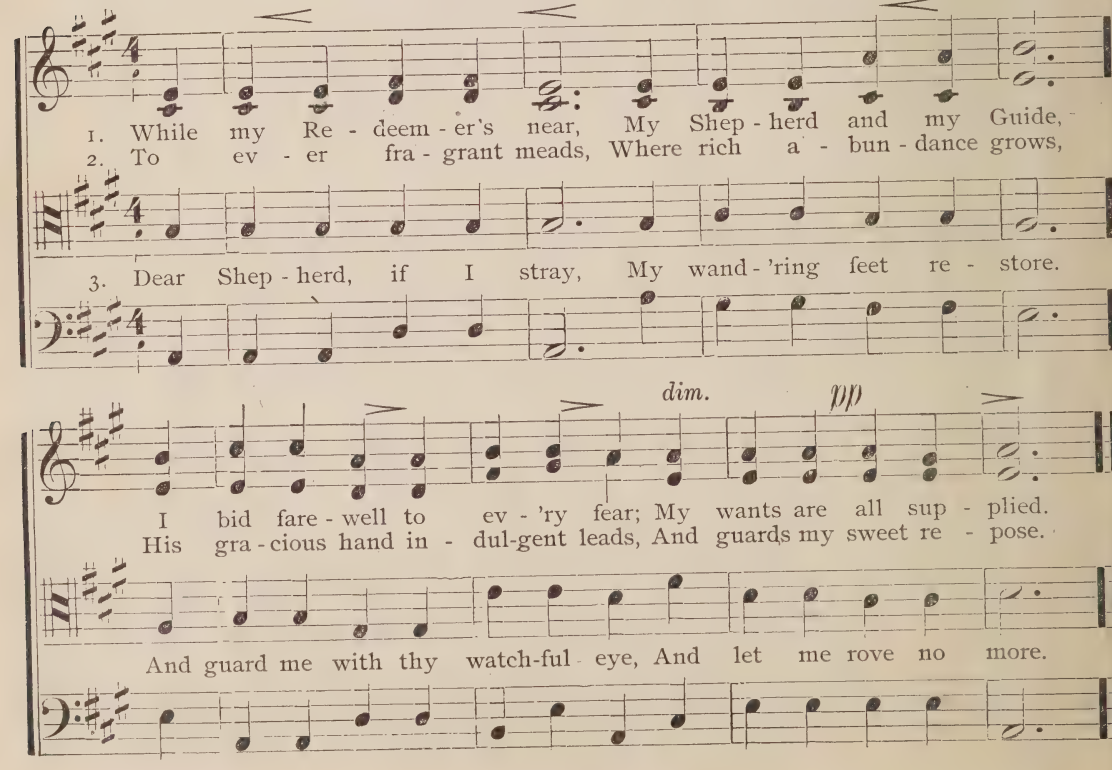
NEW SILOAM.

Andante. J. F. TAYLOR.


1. By cool Si - lo - am's shad - y rill, How fair the lil - y grows;
2. Lo! such the child whose ear - ly feet, The paths of peace have trod;
3. By cool Si - lo - am's shad - y rill, The lil - y must de - cay;
How sweet the breath be - neath the hill, Of Shar - on's dew - y rose.
Whose se - cret heart, with in - fluence sweet, Is up - ward drawn to God.
The rose that blooms be - neath the hill Must short-ly fade a - way.

TRUST. S. M.

Arr. from BEETHOVEN.


1. While my Re - deem - er's near, My Shep - herd and my Guide,
2. To ev - er fra - grant meads, Where rich a - bun - dance grows,
3. Dear Shep - herd, if I stray, My wand - 'ring feet re - store.
dim.
pp
I bid fare - well to ev - 'ry fear; My wants are all sup - plied.
His gra - cious hand in - dul-gent leads, And guards my sweet re - pose.
And guard me with thy watch-ful eye, And let me rove no more.

THE TEMPERANCE CALL.

Allegro con Fuoco.

FRANZ ABT.

1. Hear the tem-p'rance call, Free-men, one and all! Hear your country's earn - est cry,
2. Leave the shop and farm, Leave your bright hearths warm; To the polls! the land to save,
3. Hail our Fa - ther - land! Here thy chil-dren stand, All re solv'd, u - nit - ed, true,
See your na - tive - land Lift its beck-'ning hand, Sons of free-dom, come ye nigh;
Let your lead - ers be True and no - ble, free, Fear-less, temp'rate, good and brave;
In the Temp'rance cause Ne'er to faint or pause! This our pur - pose is, and vow;
Chase the mon - ster from our shore, Let his cru - el reign be o'er;
Chase the mon - ster from our shore, Let his cru - el reign be o'er;
Chase the mon-ster from our shore, Let his cru - el reign
ff
Chase the mon - ster from our shore, Let his cru - el reign be o'er.
Chase the mon - ster from our shore, Let his cru - el reign be o'er.
be o'er

THOSE HOLY VOICES.

Allegro.
1. Hark! what mean those ho - ly voic - es, Sweet - ly sound-ing thro' the skies?
3. Peace on earth, good will from heav - en, Reach-ing far as man is found;
5. Haste, ye mor - tals, to a - dore him; Learn his name and taste his joy;
Lo! th'an-gel - ic host re - joic - es; Heav'n-ly hal - le - lu - jahs rise.
"Souls re-deem'd, and sins for - giv - en," Loud our gold-en harps shall sound.
Till in heav'n ye sing be - fore him, Glo - ry be to God on high.
f
2. Hear them tell the wondrous sto - ry, Hear them chant in hymns of joy,
4. Christ is born the great a - noint - ed; Heav'n and earth his prais-es sing;
f
6. Haste ye mor - tals, to a - dore him; Learn his name and taste his joy;
f
"Glo - - ry in the high-est, glo - ry! Glo - ry be to God or high.
Oh, re-ceive whom God ap-point - ed, For your Pro - phet, Priest and King.
Till in heav'n ye sing be - fore him, Glo - ry be to God most high.

SONGS OF JOY AND PEACE.

Mrs. N. DIXON HAHN.

S. W. STRAUB.

Rather fast.

1. Nev - er let us sing of sad - ness, Give us songs of joy and glad - ness,
2. Life is full e-nough of frown-ing, Give us more of heav-en's crown-ing,
3. Dwell on bless - ings, not on sor - row, And more bright may prove the mor - row,
Songs of cheer and not the sad, Songs to make the wea - ry glad;
More of peace and less of pain, Less of loss and more of gain;
And some wrong you hold to - day, May have wing'd it - self a - way;
CHORUS.
Sing of love, ... and life, and peace, Sing of sure . . . . and sweet re - lease,
Sing of love, and life, and peace, Sing of sure and sweet re-lease,
Sing, oh, sing, ... but when you sing, Give us songs . . . of joy and peace.
Sing, oh, sing, but when you sing, Give us songs of joy and peace.

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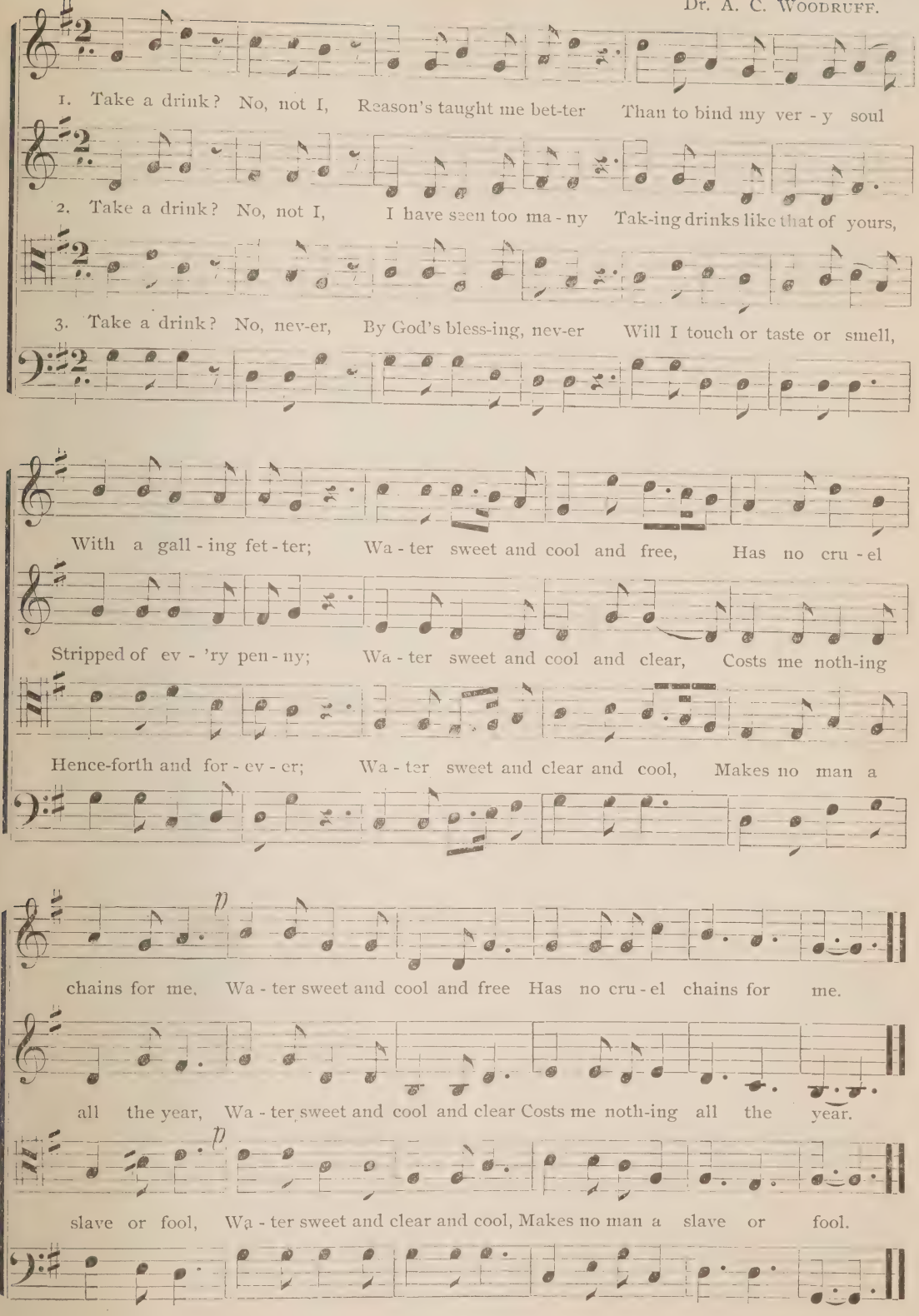
MINE BE A COT BESIDE THE HILL.

S. W. STRAUB.

1. Mine be a cot be-side the hill, A bee hive's hum shall greet my ear,
2. The village church among the trees, Where first our mar - riage vows were giv'n,
3. A-round my i - - vy-porch shall spring, Each fragrant flow'r that drinks the dew,
1. Mine be a cot be - side the hill, A bee hive's hum shall greet my ear,
2. The village church a - mong the trees, Where first our mar - riage vows were giv'n,
3. A-round my i - vy porch shall spring, Each fragrant flow'r that drinks the dew,
A will-owy brook that turns a mill, While many a wa - ter fall is near.
With mer-ry peals shall swell the breeze, And point with ta - per spire to heav'n.
And in the neigh - b'ring grove shall sing, The birds whose songs are ev - er new.
A wil-lowy brook that turns a mill, While many a wa - ter - fall is near.
With mer-ry peals shall swell the breeze, And point with ta - per spire to heav'n.
And in the neigh-b'ring grove shall sing, The birds whose songs are ev-er new.
CHORUS.
The swal - low oft be-neath my thatch shall twit-ter, twit-ter on her clay-built
The swal - low oft be-neath my thatch shall twitter, twit-ter on her clay-built
8va
nest, Oft shall the pilgrim raise the latch, And share my meal a welcome guest.
nest, Oft shall the pilgrim raise the latch, And share my meal a welcome guest.

TAKE A DRINK?

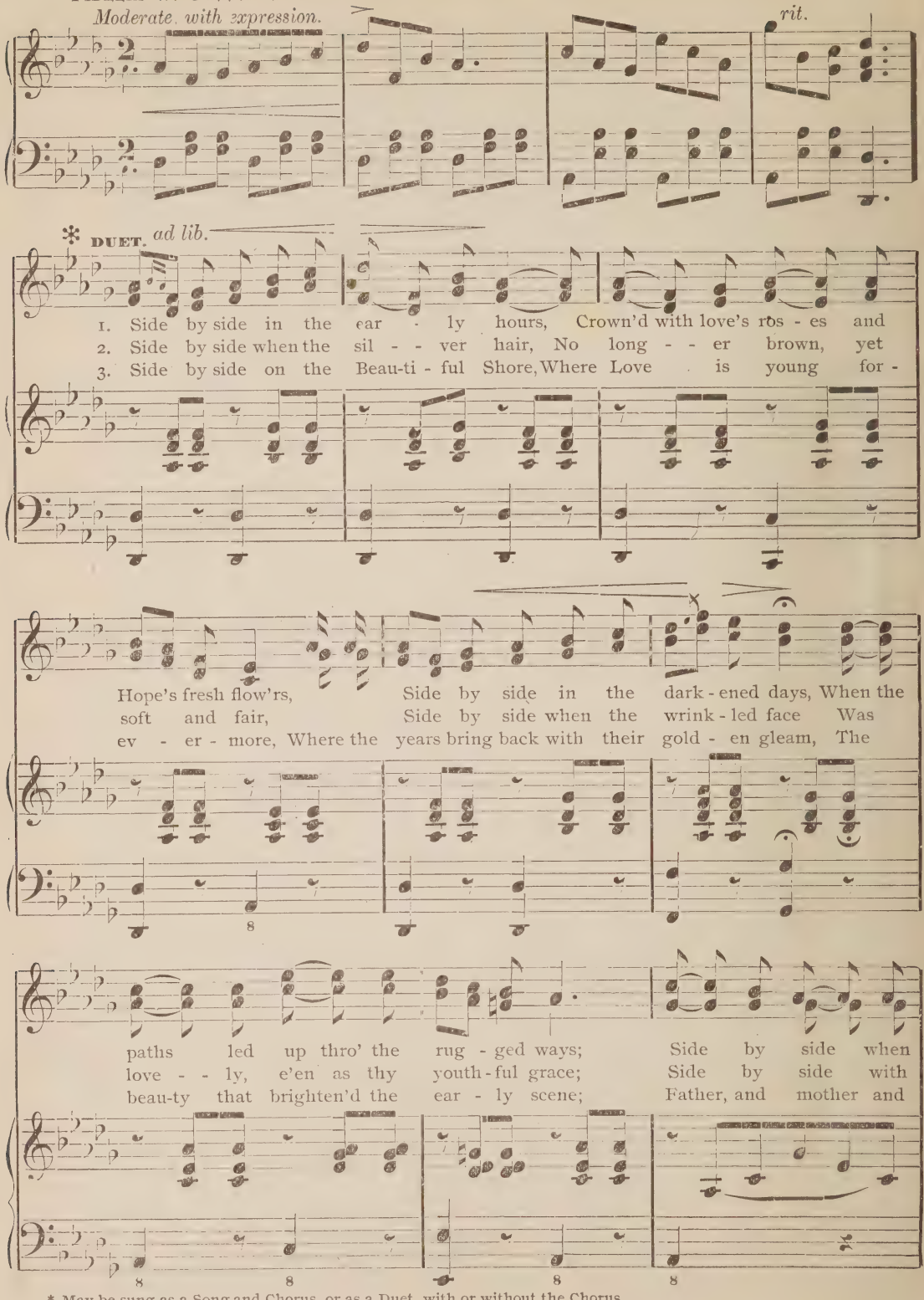
Dr. A. C. WOODRUFF.


1. Take a drink? No, not I, Reason's taught me bet-ter Than to bind my ver - y soul
2. Take a drink? No, not I, I have seen too ma - ny Tak-ing drinks like that of yours,
3. Take a drink? No, nev-er, By God's bless-ing, nev-er Will I touch or taste or smell,
With a gall - ing fet - ter; Wa - ter sweet and cool and free, Has no cru - el
Stripped of ev - 'ry pen - ny; Wa - ter sweet and cool and clear, Costs me noth-ing
Hence-forth and for - ev - er; Wa - ter sweet and clear and cool, Makes no man a
p
chains for me. Wa - ter sweet and cool and free Has no cru - el chains for me.
all the year, Wa - ter sweet and cool and clear Costs me noth-ing all the year.
p
slave or fool, Wa - ter sweet and clear and cool, Makes no man a slave or fool.

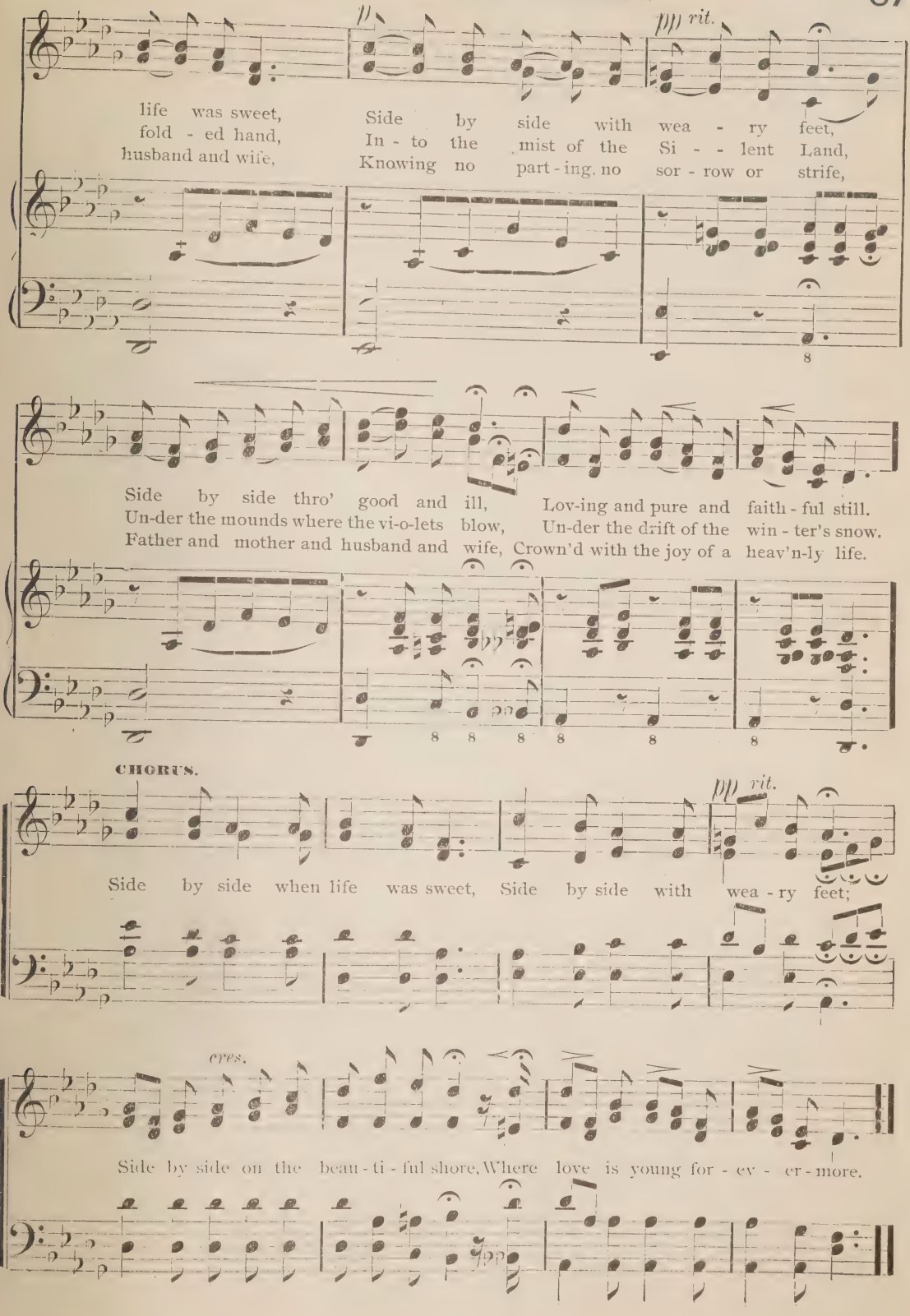
SIDE BY SIDE.

FIDELIA W. GILLETTE. S. W. STRAUB.

Moderate, with expression. *rit.*

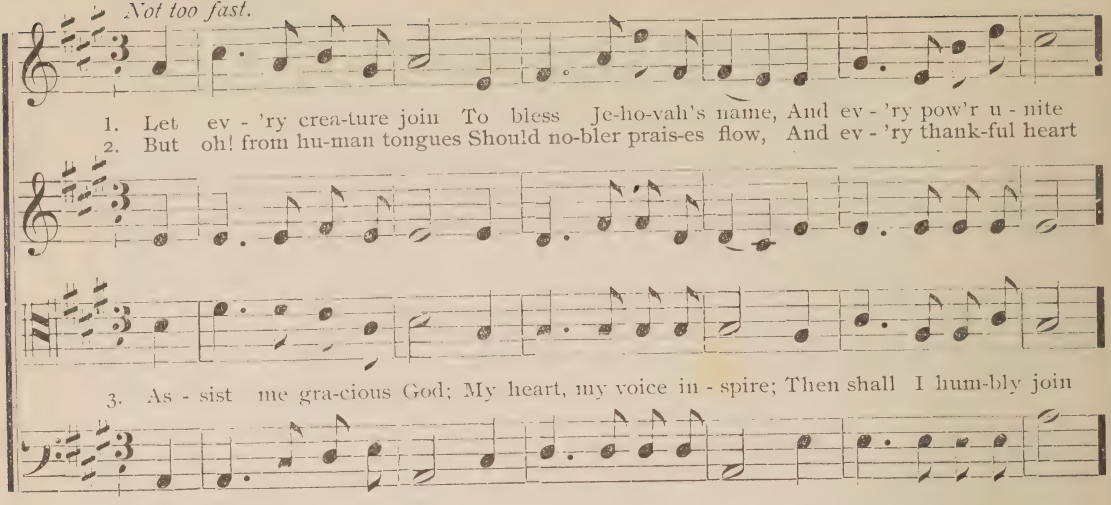

* DUET. ad lib.
1. Side by side in the ear - ly hours, Crown'd with love's ros - es and
2. Side by side when the sil - - ver hair, No long - - er brown, yet
3. Side by side on the Beau-ti - ful Shore, Where Love is young for -
Hope's fresh flow'rs, Side by side in the dark - ened days, When the
soft and fair, Side by side when the wrink - led face Was
ev - er - more, Where the years bring back with their gold - en gleam, The
paths led up thro' the rug - ged ways; Side by side when
love - - ly, e'en as thy youth - ful grace; Side by side with
beau-ty that brighten'd the ear - ly scene; Father, and mother and

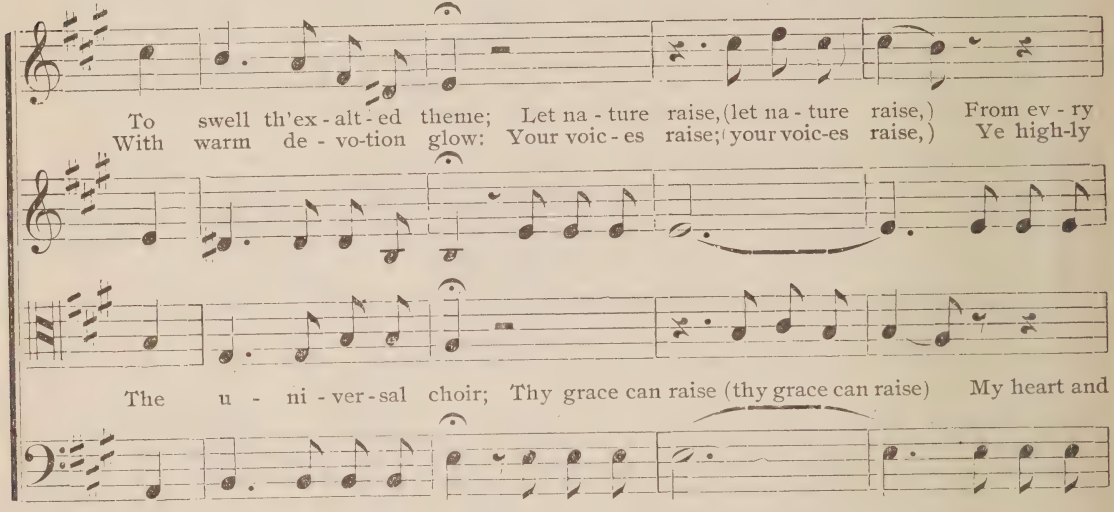
* May be sung as a Song and Chorus, or as a Duet, with or without the Chorus.

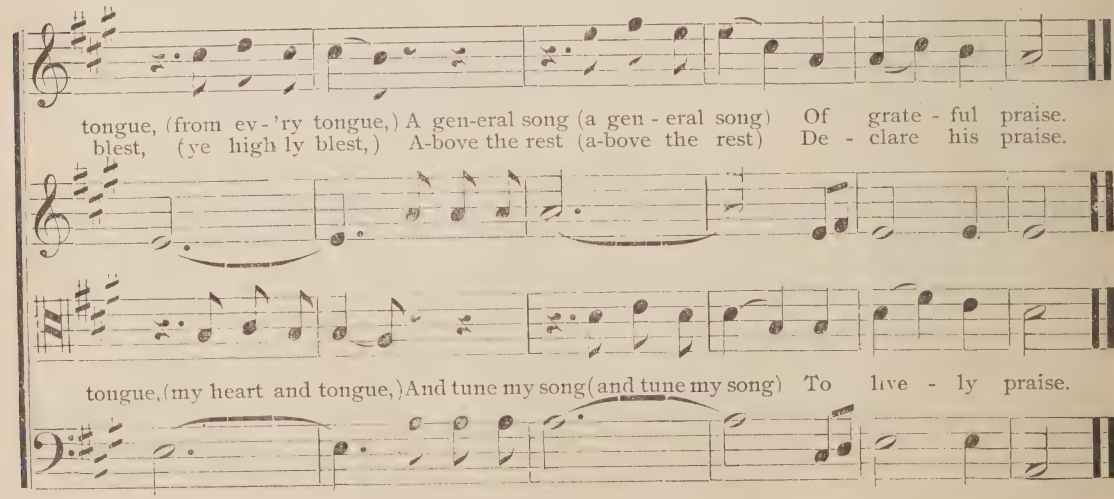

rit.
life was sweet, Side by side with wea - ry feet,
fold - ed hand, In - to the mist of the Si - - lent Land,
husband and wife, Knowing no part - ing, no sor - row or strife,
Side by side thro' good and ill, Lov-ing and pure and faith - ful still.
Un-der the mounds where the vi-o-lets blow, Un-der the drift of the win - ter's snow.
Father and mother and husband and wife, Crown'd with the joy of a heav'n-ly life.
CHORUS.
rit.
Side by side when life was sweet, Side by side with wea - ry feet;
eres.
Side by side on the beau - ti - ful shore, Where love is young for - ev - er - more.

GRATEFUL PRAISE.

Not too fast.


1. Let ev - 'ry crea-ture join To bless Je-ho-vah's name, And ev - 'ry pow'r u - nite
2. But oh! from hu-man tongues Should no-bler prais-es flow, And ev - 'ry thank-ful heart
3. As - sist me gra-cious God; My heart, my voice in - spire; Then shall I hum-bly join

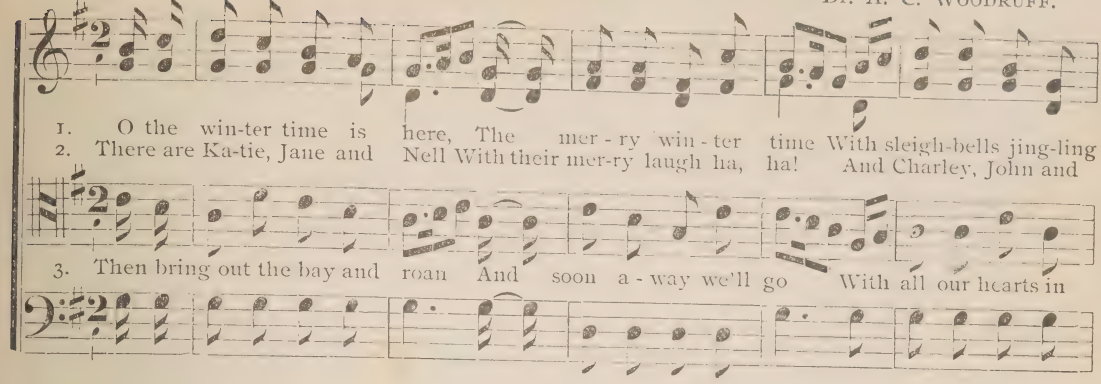

To swell th'ex - alt - ed theme; Let na - ture raise, (let na - ture raise,) From ev - ry
With warm de - vo-tion glow: Your voic - es raise; (your voic-es raise,) Ye high-ly
The u - ni - ver - sal choir; Thy grace can raise (thy grace can raise) My heart and


tongue, (from ev - 'ry tongue,) A gen-eral song (a gen - eral song) Of grate - ful praise.
blest, (ye high ly blest,) A-bove the rest (a-bove the rest) De - clare his praise.
tongue, (my heart and tongue,) And tune my song (and tune my song) To live - ly praise.

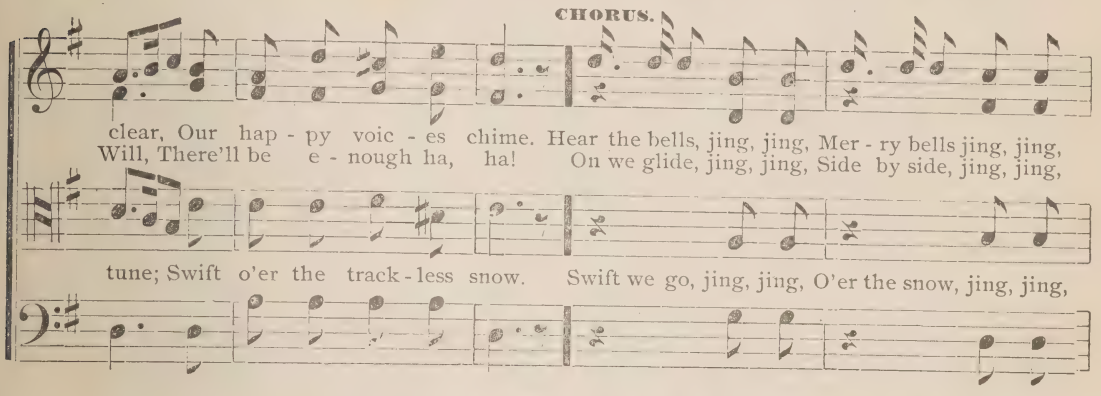
JINGLE OF THE BELLS.

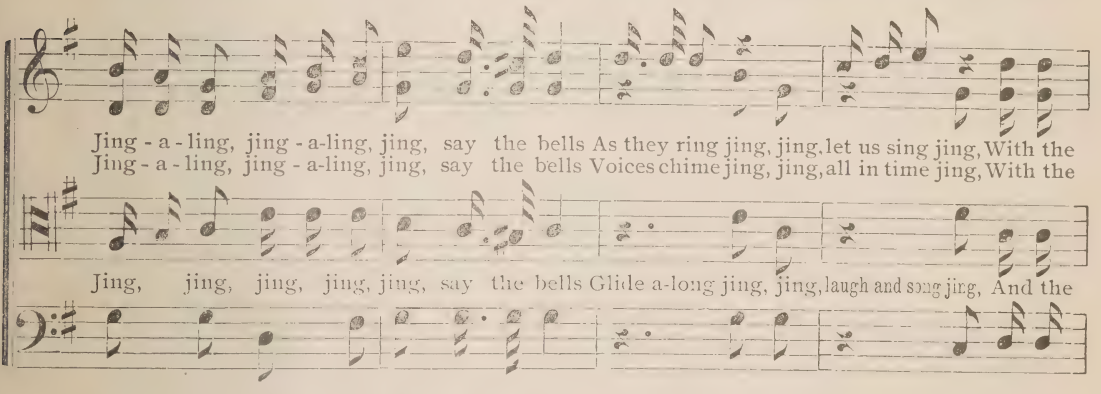
Vivace.

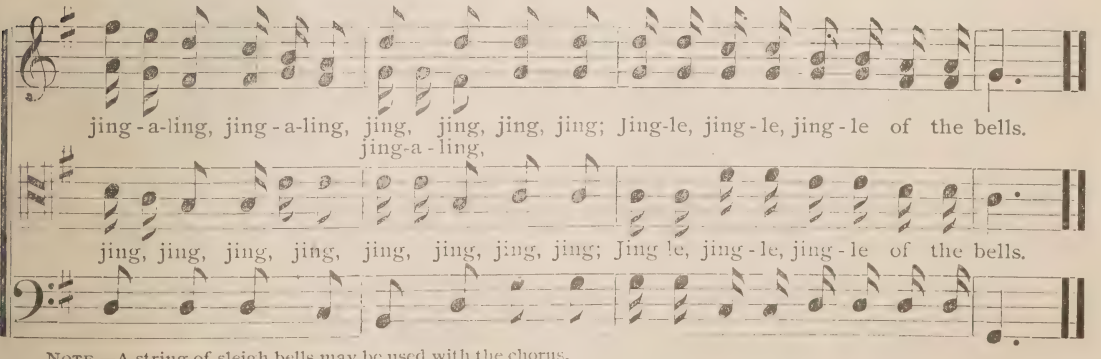
Dr. A. C. WOODRUFF.


1. O the win-ter time is here, The mer-ry win-ter time With sleigh-bells jing-ling
2. There are Ka-tie, Jane and Nell With their mer-ry laugh ha, ha! And Charley, John and
3. Then bring out the bay and roan And soon a-way we'll go With all our hearts in

CHORUS.


clear, Our hap-py voic-es chime. Hear the bells, jing, jing, Mer-ry bells jing, jing,
Will, There'll be e-nough ha, ha! On we glide, jing, jing, Side by side, jing, jing,
tune; Swift o'er the track-less snow. Swift we go, jing, jing, O'er the snow, jing, jing,


Jing-a-ling, jing-a-ling, jing, say the bells As they ring jing, jing, let us sing jing, With the
Jing-a-ling, jing-a-ling, jing, say the bells Voices chime jing, jing, all in time jing, With the
Jing, jing, jing, jing, jing, say the bells Glide a-long jing, jing, laugh and sing jing, And the


jing-a-ling, jing-a-ling, jing, jing, jing, jing; Jing-le, jing-le, jing-le of the bells.
jing-a-ling,
jing, jing, jing, jing, jing, jing, jing, jing; Jing le, jing-le, jing-le of the bells.

NOTE.—A string of sleigh bells may be used with the chorus.

GOOD-NIGHT TO ALL.

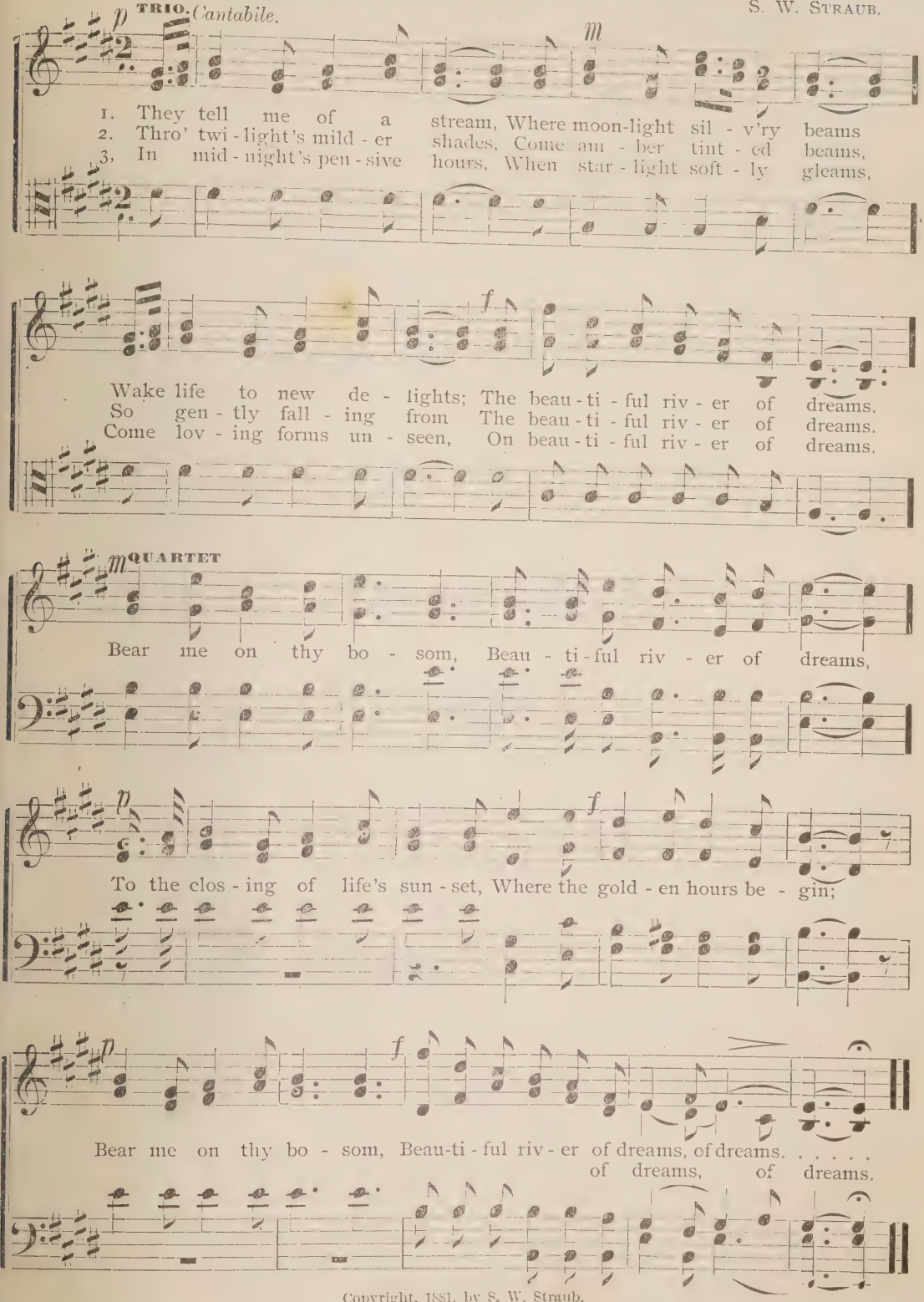
MARIA STRAUB. S. W. STRAUB.

Not too fast.

1. A - gain the part - ing hour has come, A - gain we think of "Home, sweet home,"
2. 'Tis pleas - ure sweet, with - out al - loy, To min - gle 'mid these scenes of joy;
3. As sinks the day - star in the west, Thus calm - ly may we sink to rest;
Yet lin - ger still with fond de - light, To say the gen\- tle word, good-night.
But bright-est joys will take their flight, And oft we breathe the kind good-night.
Dream-ing of fade - less pleas - ures bright, Where end - less day shuts out the night.
CHORUS.
Good-night, good - night, We leave our joys to mem - 'ry bright.
Good-night, good-night, We leave our joys to mem - 'ry bright.
Sweet slum-ber soon will o'er us fall, Good-night, good-night, good-night to all.
Repeat pp
Sweet slum-ber soon will o'er us fall, Good-night, good-night, good-night to all.

BEAUTIFUL RIVER OF DREAMS.

MARY A. STRAUB. S. W. STRAUB.


p TRIO. Cantabile.
m
1. They tell me of a stream, Where moon-light sil - v'ry beams
2. Thro' twi - light's mild - er shades, Come am - ber tint - ed beams,
3. In mid - night's pen - sive hours, When star - light soft - ly gleams,
f
Wake life to new de - lights; The beau - ti - ful riv - er of dreams.
So gen - tly fall - ing from The beau - ti - ful riv - er of dreams.
Come lov - ing forms un - seen, On beau - ti - ful riv - er of dreams.
m QUARTET
Bear me on thy bo - som, Beau - ti - ful riv - er of dreams,
p
f
To the clos - ing of life's sun - set, Where the gold - en hours be - gin;
p
f
Bear me on thy bo - som, Beau-ti - ful riv - er of dreams, of dreams.
of dreams, of dreams.

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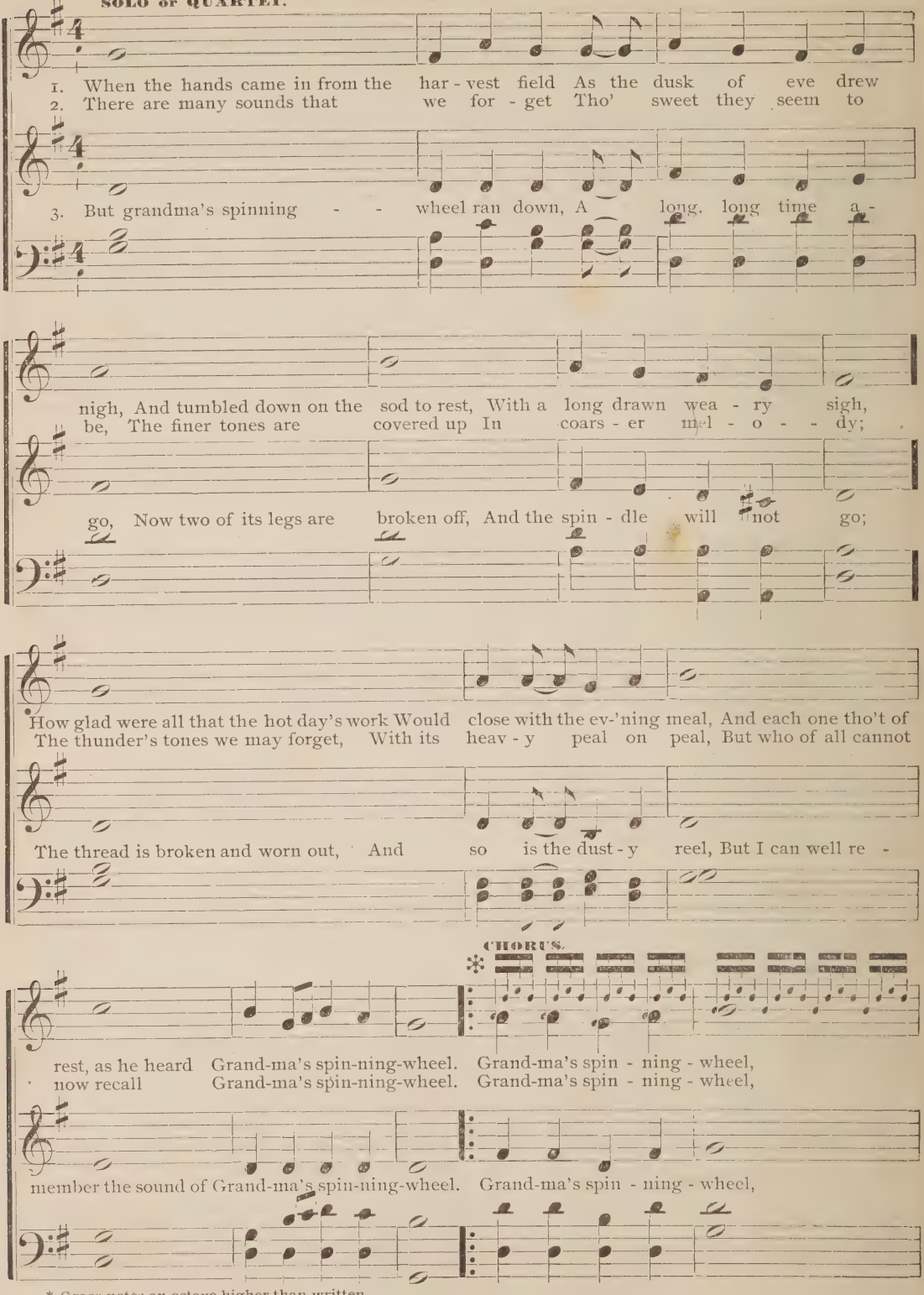
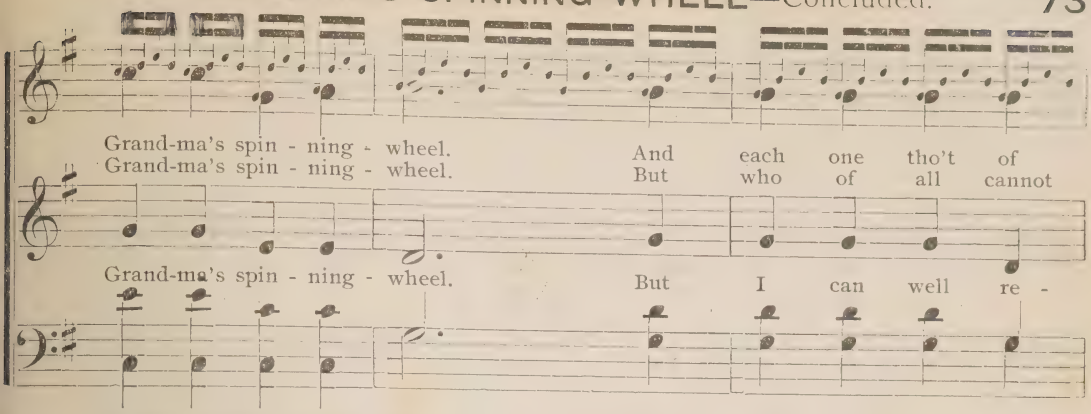
GRANDMA'S SPINNING WHEEL.

A. J. CRIDER. KINSEY. Arr. by S. W. S.

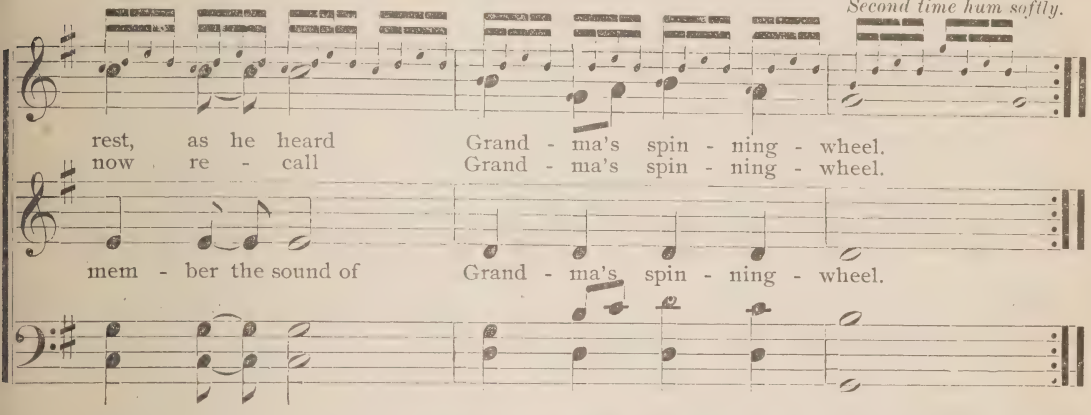
SOLO or QUARTET.


1. When the hands came in from the har - vest field As the dusk of eve drew
2. There are many sounds that we for - get Tho' sweet they seem to
3. But grandma's spinning - - wheel ran down, A long, long time a -
nigh, And tumbled down on the sod to rest, With a long drawn wea - ry sigh,
be, The finer tones are covered up In coars - er mel - o - - dy;
go, Now two of its legs are broken off, And the spin - dle will not go;
How glad were all that the hot day's work Would close with the ev-'ning meal, And each one tho't of
The thunder's tones we may forget, With its heav - y peal on peal, But who of all cannot
The thread is broken and worn out, And so is the dust - y reel, But I can well re -
CHORUS.
rest, as he heard Grand-ma's spin-ning-wheel. Grand-ma's spin - ning - wheel,
now recall Grand-ma's spin-ning-wheel. Grand-ma's spin - ning - wheel,
member the sound of Grand-ma's spin-ning-wheel. Grand-ma's spin - ning - wheel,

* Grace notes an octave higher than written.

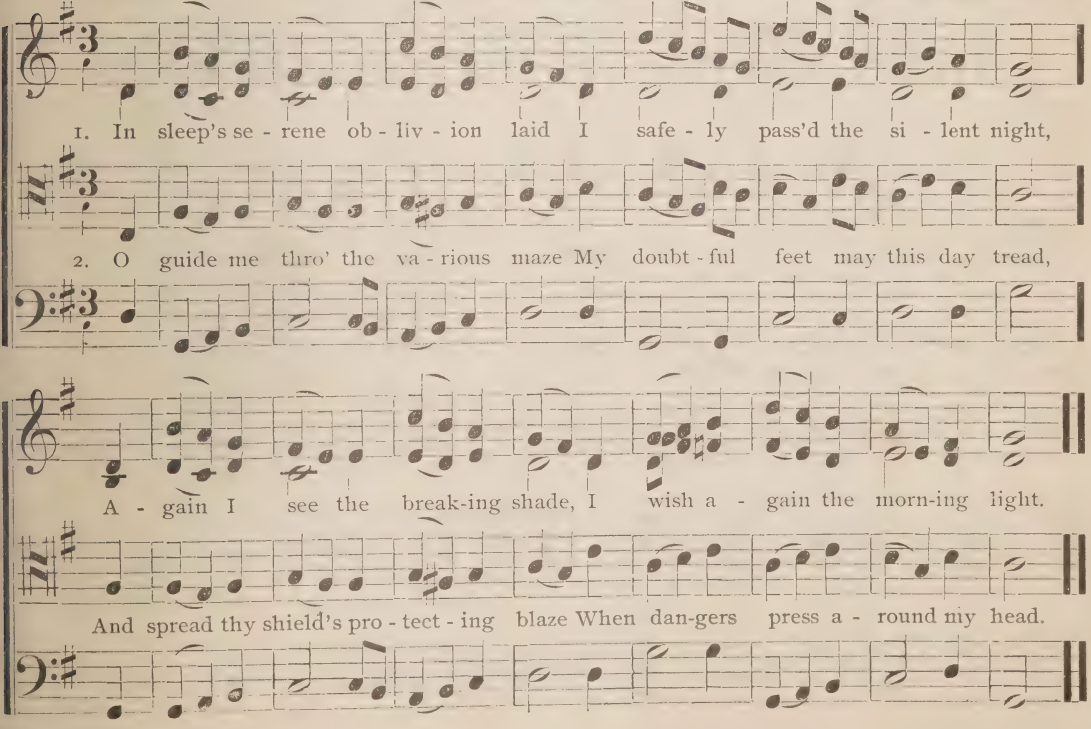

Grand-ma's spin - ning - wheel.
Grand-ma's spin - ning - wheel.
And each one tho't of
But who of all cannot
Grand-ma's spin - ning - wheel.
But I can well re -

Second time hum softly.


rest, as he heard
now re - call
Grand - ma's spin - ning - wheel.
Grand - ma's spin - ning - wheel.
mem - ber the sound of
Grand - ma's spin - ning - wheel.

PROVIDENCE.

Gently. From BEETHOVEN.


1. In sleep's se - rene ob - liv - ion laid I safe - ly pass'd the si - lent night,
2. O guide me thro' the va - rious maze My doubt - ful feet may this day tread,
A - gain I see the break-ing shade, I wish a - gain the morn-ing light.
And spread thy shield's pro - tect - ing blaze When dan-gers press a - round my head.

STAY ON THE FARM.

Dr. A. C. WOODRUFF.

SOLO.
1. Come boys, I have something to tell you, Come near, I would whisper it low:
2. The mer-can-tile life is a haz - ard, The goods are first high and then low;
3. The farm is the saf - est and sur - est, The or-chards are bud-ding to - day;
You are think-ing of leav - ing the home-stead Don't be in a hur - ry to go.
Bet-ter risk the old farm a-while long - er, Don't be in a hur - ry to go.
You're free as the air of the mount-ains, And mon - arch of all you sur - vey.
The cit - y has ma-ny at - trac - tions But think of the vic - es and sins,
The great shin-ing world has in - duce - ments, There's ma - ny a gay, bu - sy mart,
Better stay on the farm a-while long - er, Tho' prof - its should come rath - er slow.
When once in the vor-tex of fash - ion How soon the course downward be - gins.
But wealth is not made in a day, boys, Don't be in a hur - ry to start.
Re - mem-ber you've nothing to risk boys, Don't be in a hur - ry to go.

CHORUS.
Then stay, then stay on the farm, then stay on the farm, then stay on the farm,
on the farm,
Then stay on the farm, then stay on the farm, then stay on the farm, then stay on the farm,
Though prof-its come in rath - er slow; Then stay on the farm, then stay on the farm,
Though prof-its come in rath - er slow; Then stay on the farm, then stay on the farm,
Then stay on the farm, then stay on the farm, Don't be in a hur - ry to go.
Then stay on the farm, then stay on the farm, Don't be in a hur - ry to go.

MARY OF ARGYLE.

DUET. Sop. or Tenor and Alto

Arr. by S. W. S.

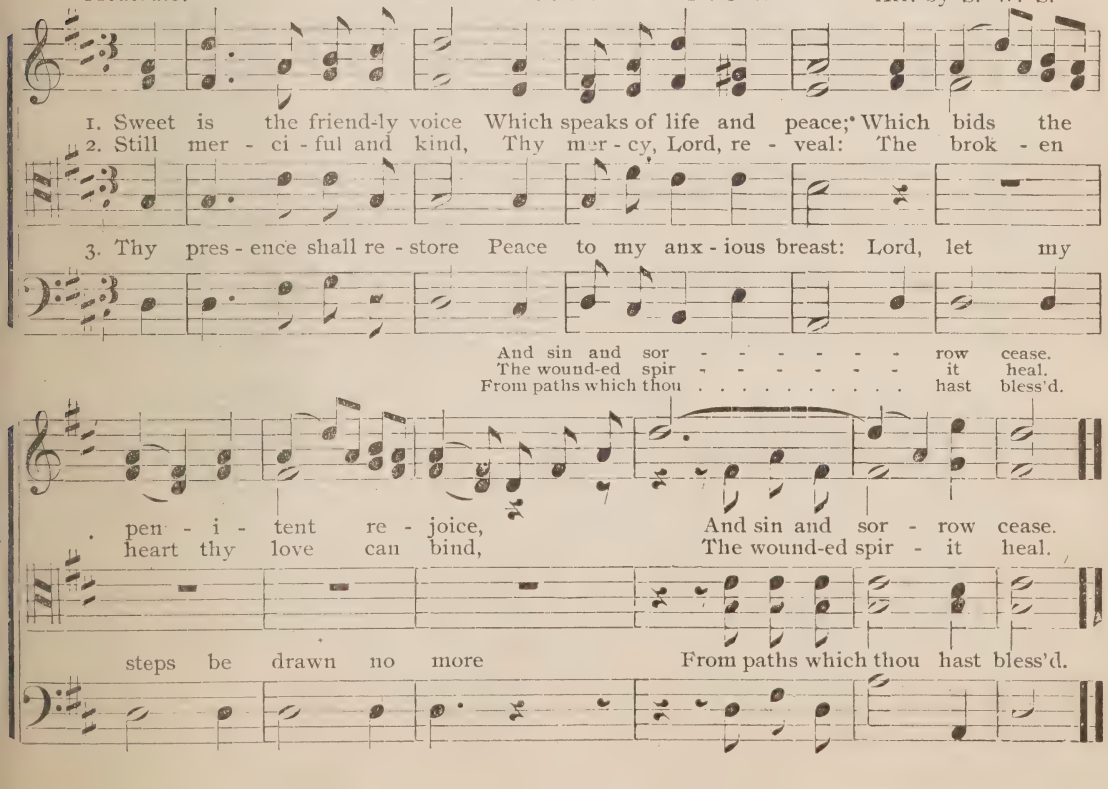
1. I have heard the Ma - vis sing-ing His love song to the morn; I have
2. Tho' thy voice may lose its sweet-ness, Thy eye its bright-ness too; Tho' thy
Vocal or Instrumental Accompaniment.
La la la la la la la la la la la la la la la la la la la la la la la la
seen the dew - drop cling-ing To the rose just new - ly born, But a
step may lack its fleet-ness, And thy hair it's sun - ny hue; Still to
la la la la la la la la la la la la la la la la la la la la
sweet-er song has cheer'd me, At the eve - ning's gen - tle close. And I've
me wilt thou be dear - er Than all the world shall own; I have
La la la la la la la la la la la la la la la la la la la la la la la la
rit.
seen an eye still bright-er, Than the dew-drop on the rose, 'Twas thy
lov'd thee for thy beau - ty, But not for that a - lone, I have
la la la la la la la la la la la la la la la la la la la la la la

voice, my gen - tle Ma-ry, And thine art - less win-ning smile, That
watch'd thy heart, dear Ma-ry, And its good - ness was the wile. That has
La la la la la la la la la la la la la la la la la la la la la la la la
ad lib.
made this world an E - den, Bon - ny Ma - ry of Ar - gyle.
made thee mine for - ev - er, Bon - ny Ma - ry of Ar - gyle,
la la la la la la la la la Bon - ny Ma - ry
of Ar-gyle.

Moderato.

THE FRIENDLY VOICE.

Arr. by S. W. S.


1. Sweet is the friend-ly voice Which speaks of life and peace; Which bids the
2. Still mer - ci - ful and kind, Thy mer - cy, Lord, re - veal: The brok - en
3. Thy pres - ence shall re - store Peace to my anx - ious breast: Lord, let my
And sin and sor - - - - - - row cease.
The wound-ed spir - - - - - - it heal.
From paths which thou . . . . . hast bless'd.
pen - i - tent re - joice, And sin and sor - row cease.
heart thy love can bind, The wound-ed spir - it heal.
steps be drawn no more From paths which thou hast bless'd.

THE RED BIRD'S SONG.

ARTHUR M. STRAUB.

Allegretto.
1. On top-most bough of a syc - a-more tree A swing-ing all so free,
2. I fear no cold and I fear no storm, Some-how I'm al - ways warm,
A red bird sits and sings in glee— His song floats down to me.
And when I'm hun - gry down I come— Some-how I get a crumb;
The earth is cold and it's brown and bare, The earth is full of care; I
O charm-ing red bird so bold and free, Come teach your song to me, Then
CHORUS.
mount a-bove in the clear, pure air, And bathe in sun-shine fair. Chir-rup, chir-rup, chir -
sun-shine I shall ev - er see And join the song with thee.

ree, ...

As hap-py as can be; Chir-rup, chir-rup, chir-ree, I'm as hap-py as can be.

As hap-py as can be; I'm as hap-py as can be.

THE MILL WHEEL.

M. S.

DUET.

W. HERRICK. Arr. by S. W. S.

1. The mill-wheel's froz-en in the stream, The church is deck'd with crys - tals,
2. There John has gone to bring a log, And Dick to fetch some wa - ter,

The i - ci-cles hang from the shel - ter'd beam, Where swal-low in sum - mer twit-ters.
The hun-ter is pass-ing, his breath a fog, To catch the coon and ot - ter.

Ting-les the snow in the milk-maid's pail; Chil-dren skate on the pool be - low,
Froz-en the stream where the wheel went round, Till the sum-mer shall make it flow,

Snow birds perch on the gar - den rail, And hark how the cold winds blow, ...
Then a - gain will the mill-wheel sound, But hark how the cold winds blow, ...

ff CHORUS.

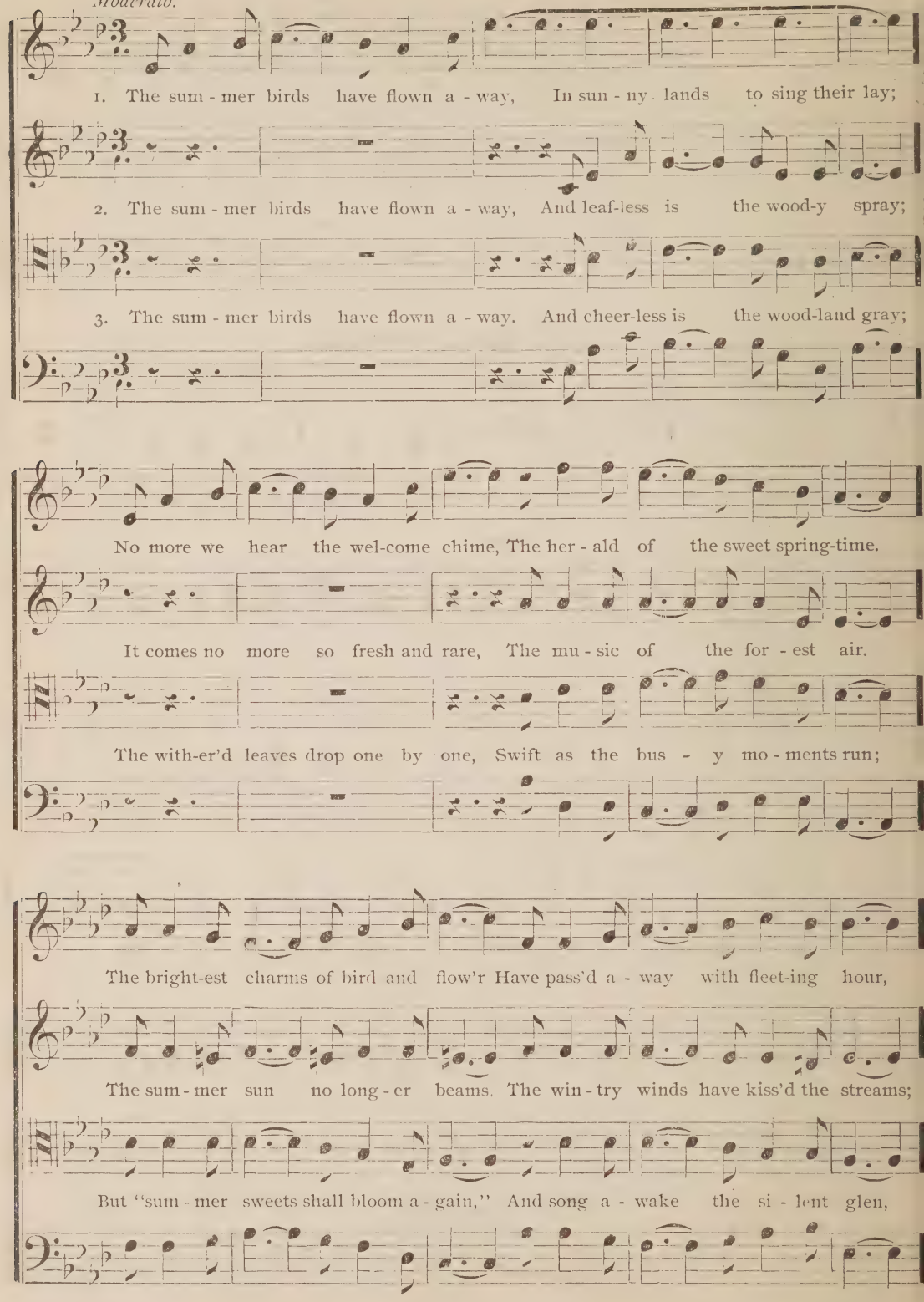
Hark! how the cold winds blow, ... Hark! hark! how the cold winds blow.

Hark! how the cold winds blow, ... Hark! hark! how the cold winds blow.

SUMMER BIRDS HAVE FLOWN.

MARIA STRAUB. S. W. STRAUB.

Moderato.

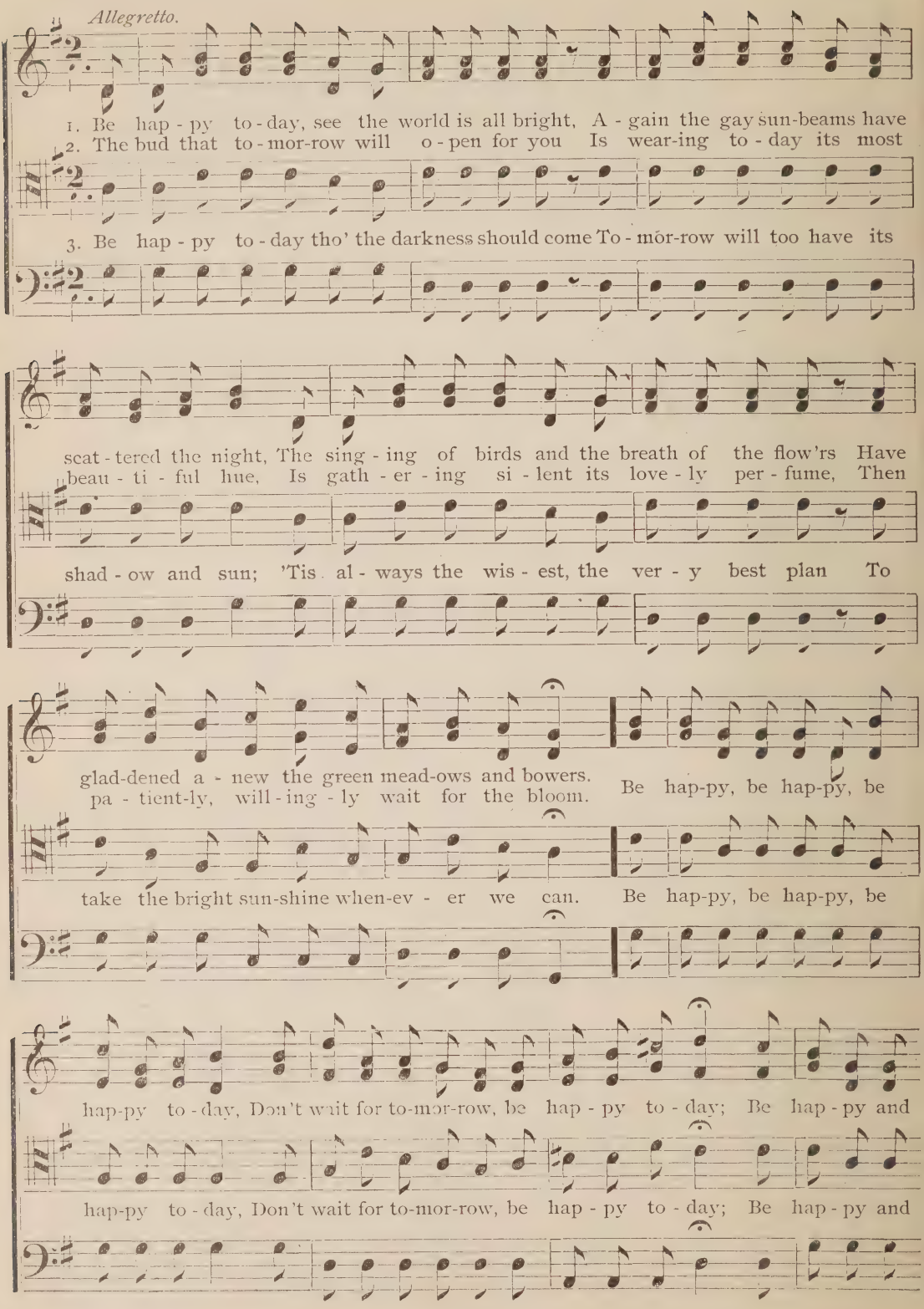

1. The sum - mer birds have flown a - way, In sun - ny lands to sing their lay;
2. The sum - mer birds have flown a - way, And leaf-less is the wood-y spray;
3. The sum - mer birds have flown a - way. And cheer-less is the wood-land gray;
No more we hear the wel-come chime, The her - ald of the sweet spring-time.
It comes no more so fresh and rare, The mu - sic of the for - est air.
The with-er'd leaves drop one by one, Swift as the bus - y mo - ments run;
The bright-est charms of bird and flow'r Have pass'd a - way with fleet-ing hour,
The sum - mer sun no long - er beams. The win - try winds have kiss'd the streams;
But "sum - mer sweets shall bloom a - gain," And song a - wake the si - lent glen,

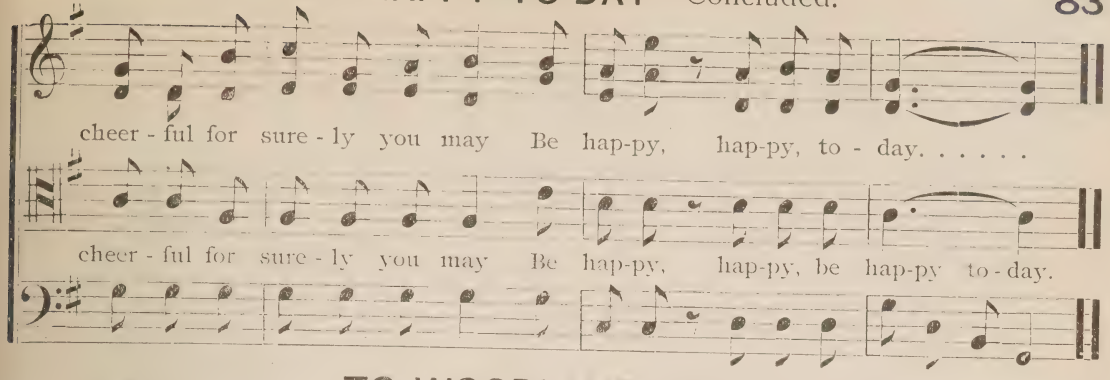
And soon will come the drift-ing snow, For now the win - try breez-es blow.
Not soft the moon as when her light Shed lus-ter o'er the sum-mer night.
For soon a - gain the spring will come, And bring the sum - mer birds a - long.
CHORUS.
O love-ly birds, we miss the song That charm'd us all the sum-mer long;
O love-ly birds, we miss the song That charm'd us all the summer long;
O love-ly birds, we miss the song That charm'd us all the sum-mer long;
O love-ly birds, we miss the song That charm'd us all the summer long;
Sing on, sing on in love-lier clime, And come to us in sweet spring-time.
And come to us in sweet spring time.

BE HAPPY TO-DAY.

MARIA STRAUB. S. W. STRAUB.

Allegretto.


1. Be hap - py to - day, see the world is all bright, A - gain the gay sun-beams have
2. The bud that to - mor-row will o - pen for you Is wear-ing to - day its most
3. Be hap - py to - day tho' the darkness should come To - mor-row will too have its
scat - tered the night, The sing - ing of birds and the breath of the flow'rs Have
beau - ti - ful hue, Is gath - er - ing si - lent its love - ly per - fume, Then
shad - ow and sun; 'Tis al - ways the wis - est, the ver - y best plan To
glad-dened a - new the green mead-ows and bowers.
pa - tient-ly, will - ing - ly wait for the bloom.
Be hap-py, be hap-py, be
take the bright sun-shine when-ev - er we can.
Be hap-py, be hap-py, be
hap-py to - day, Don't wait for to-mor-row, be hap - py to - day; Be hap - py and
hap-py to - day, Don't wait for to-mor-row, be hap - py to - day; Be hap - py and



TO WOODLAND AWAY!

Lively. Tyrolese Melody.

1. A - way, a - way, to wood - land a - way; Di* au di, di au di, di
A - way, a - way, for bright is the day; Di au di, di au di, di
2. The woods, the woods, how cheer - ing the sound; Di au di, di au di, di
Be - gone, dull care, let pleas - ure a - bound; Di au di, di au di, di
au di O! Hark, the ech - oes high and low, Come to meet us
au di O! 'Tis the sound of mer - ry bees, Or of wood-men
au di O! Sweet and charm-ing is the air, Com - ing from the
au di O! Birds and bees and flow - ers, all, Give us each a
as we go, Di au di, au di, au di O!
fell - ing trees, Di au di, au di, au di O!
wood-land fair, Di au di, di au di, di au di, di O!
wel - come call, Di au di, di au di, di au di, di O!

* Pronounced, *Dee.*

THE SWING.

Arr. by S. W. S. from NAGELI.

Dolce.

1. Out in the yard, be-neath the trees, Where blithely blows the au-tumn breeze,
And where be-twixt the leaves on high There glim-mer lit - tle strips of sky,

2. The birds a - round me chirp and sing As mer - ri - ly I swing and swing;
But soon the birds will all be gone, And snow will lie a - long the lawn;

3. When win - ter winds in chor - us call, I do not use my swing at all,
But pa - tient-ly I try to wait Un - til re-turn - ing rob - ins mate;

cres. *f*

My stur-dy swing is hung, and there I make swift voy-a - ges far in air.

So, if I tread, my steps will show Like Cru - soe's Fri-day's did long a - go.

cres. *f*

And when they cry to greet the spring, Oh, how I sing with them from my swing.

p CHORUS.

I'm swing-ing, swing-ing, swing-ing, swing-ing to and fro, high and low.

pp

I'm swing - - ing, to and fro high and low.

p

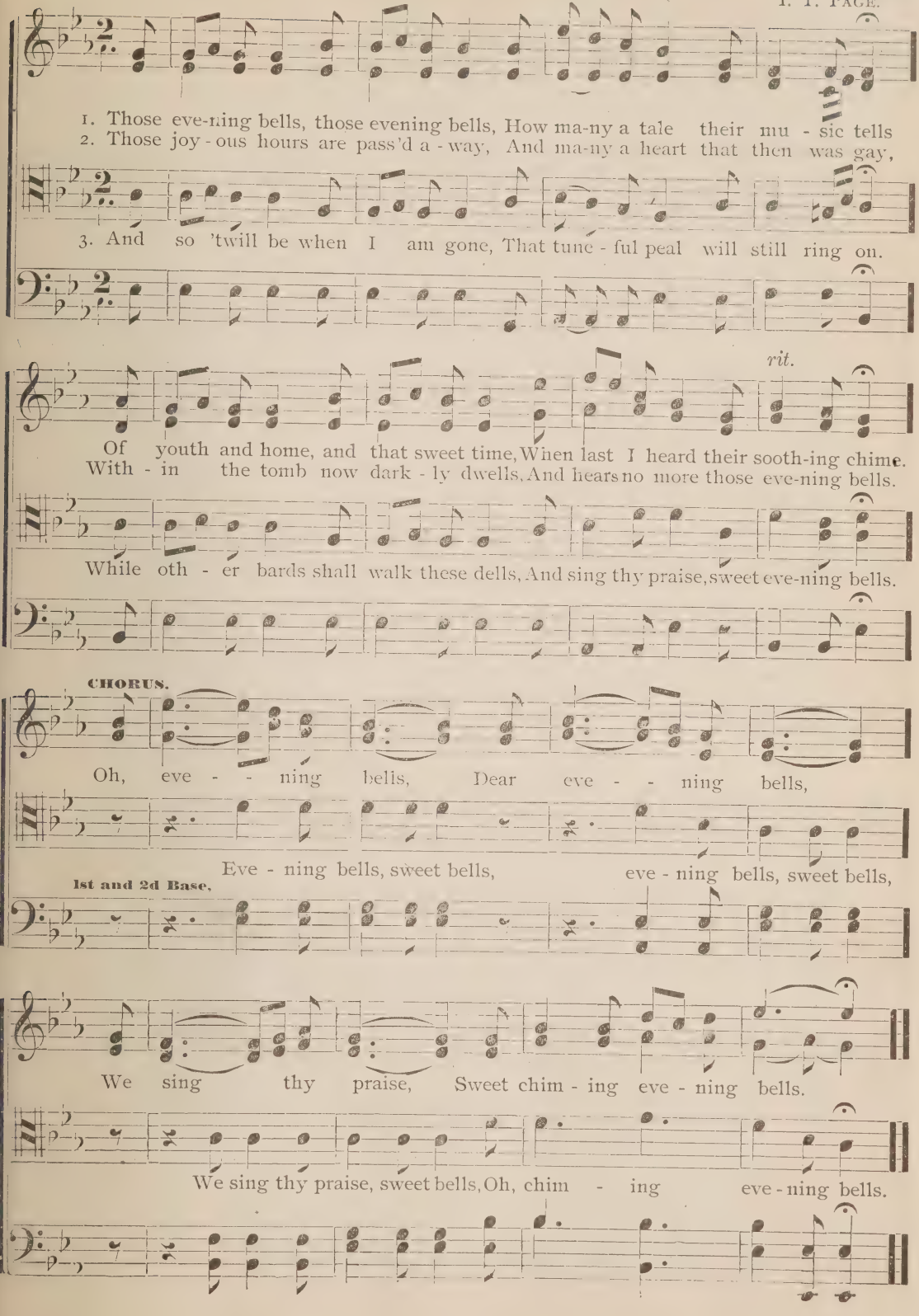
I'm swing-ing, swing-ing, swing-ing, swing-ing to and fro, high and low.

pp

I'm swing - - ing, to and fro high and low.

THOSE EVENING BELLS.

THOMAS MOORE. I. T. PAGE.


1. Those eve-ning bells, those evening bells, How ma-ny a tale their mu - sic tells
2. Those joy - ous hours are pass'd a - way, And ma-ny a heart that then was gay,
3. And so 'twill be when I am gone, That tune - ful peal will still ring on.
rit.
Of youth and home, and that sweet time, When last I heard their sooth-ing chime.
With - in the tomb now dark - ly dwells, And hears no more those eve-ning bells.
While oth - er bards shall walk these dells, And sing thy praise, sweet eve-ning bells.
CHORUS.
Oh, eve - - ning bells, Dear eve - - ning bells,
Eve - ning bells, sweet bells, eve - ning bells, sweet bells,
1st and 2d Base.
We sing thy praise, Sweet chim - ing eve - ning bells.
We sing thy praise, sweet bells, Oh, chim - ing eve - ning bells.

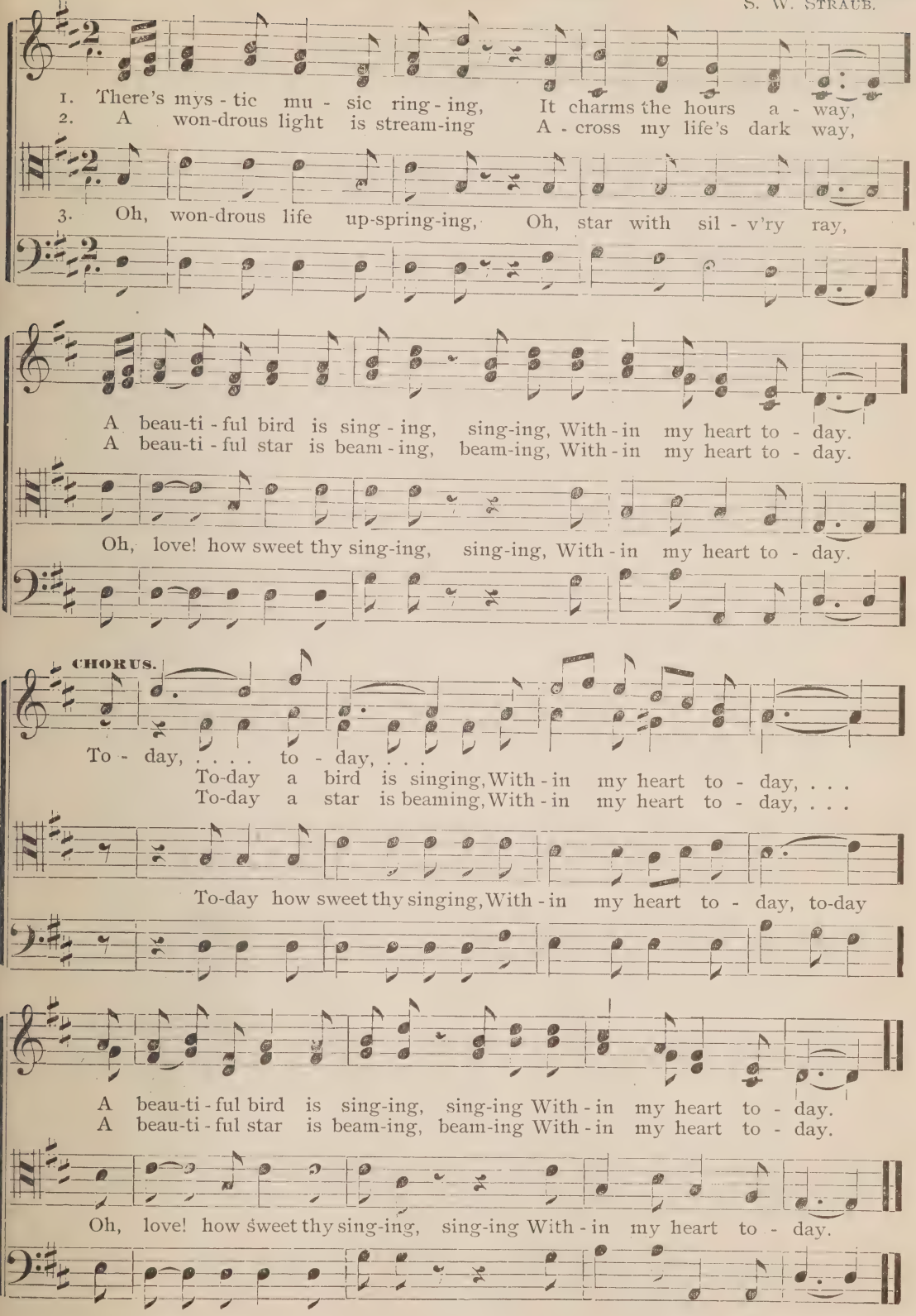
I'M A SHEPHERD OF THE VALLEY.

German.

mp
1. I'm a shep - herd of the val - ley, La la la la la, La la la la la;
2. In the fresh and dew-y morn-ing, La la la la la, La la la la la;
3. Free from en - vy ev - er liv - ing, La la la la la, La la la la la;
With my sheep I wan-der dai - ly, La la la la la, La la la la la;
When the first gray light is dawn-ing, La la la la la, La la la la la;
Nev - er with a broth-er striv-ing, La la la la la, La la la la la;
Where the ten - der grass is grow - ing, Where the laugh - ing wa-ters play;
Wak - ing from my peace-ful slum - ber, Loud re - sounds my cheer-ful song;
Tho' the shep - herd's lot be low - ly, Yet con - tent I well may be;
Where the ver - nal winds are blow - ing, With my flock I love to stray,
Up the moun-tain then I clam - ber, With my sheep, a hap-py throng,
If my store in-crease but slow - ly, Ev - 'ry day has joys for me,
mf
f
La la la la la, La la la la la, With my flock I love to stray.
La la la la la, La la la la la, With my sheep, a hap - py throng.
La la la la la, La la la la la, Ev - 'ry day has joys for me.

WITHIN MY HEART.

S. W. STRAUB.

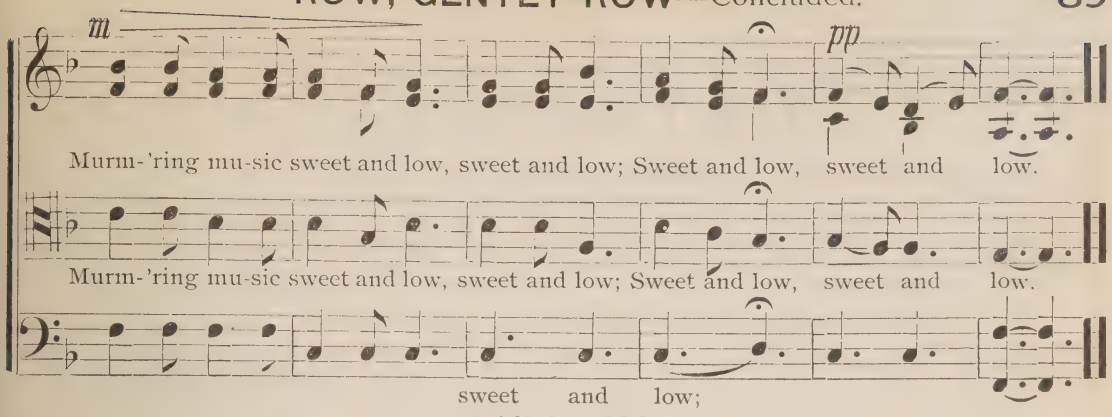

1. There's mys - tic mu - sic ring - ing, It charms the hours a - way,
2. A won-drous light is stream-ing A - cross my life's dark way,
3. Oh, won-drous life up-spring-ing, Oh, star with sil - v'ry ray,
A beau-ti - ful bird is sing - ing, sing-ing, With - in my heart to - day.
A beau-ti - ful star is beam - ing, beam-ing, With - in my heart to - day.
Oh, love! how sweet thy sing-ing, sing-ing, With - in my heart to - day.
CHORUS.
To - day, ... to - day, . . .
To-day a bird is singing, With - in my heart to - day, . . .
To-day a star is beaming, With - in my heart to - day, . . .
To-day how sweet thy singing, With - in my heart to - day, to-day
A beau-ti - ful bird is sing-ing, sing-ing With - in my heart to - day.
A beau-ti - ful star is beam-ing, beam-ing With - in my heart to - day.
Oh, love! how sweet thy sing-ing, sing-ing With - in my heart to - day.

ROW, GENTLY ROW.

Cantabile.

S. W. STRAUB.

1. Row, row, gen-tly row; Down the sil-v'ry stream, In the hour of noontide's glow,
2. Row, row, gen-tly row; Down the moonlit stream, When the orb of day is low,
When the sun-rays gleam, Past the li-lies white and gold, Where their pet-als they un-fold,
And the li - lies dream, Whilst across the hill and dale Floats the song of night-in-gale,
CHORUS.
Past where bend-ing wil-lows grow, Row, row, gen - tly row, Row, row,
And the stars are all a-glow, Row, row, gen - tly row, Row, row,
gen - tly row, Sing-ing as we on-ward go; Whilst the sil - v'ry rip-ples whis-per,
gen - tly row, Sing-ing as we on-ward go; Whilst the sil - v'ry rip-ples whis-per,


m
pp
Murm-'ring mu-sic sweet and low, sweet and low; Sweet and low, sweet and low.
Murm-'ring mu-sic sweet and low, sweet and low; Sweet and low, sweet and low.
sweet and low;

LULLABY.

A. J. Foxwell. Taubert. Arr. by S. W. S.

p Cantabile.

1. Rest, my ba - by, rest! In thy down-y nest; Hark! the rain is
2. Sleep, my dar - ling, sleep! On thy slum-ber deep May no breath of
3. Rest, my ba - by fair, Free from ev - 'ry care! Thro' the wood the
m
f
fall - ing fast, Wind and storm are driv-ing past! Hark! the dog, with an-gry growling,
clam - or rude, Pain or trou-ble now in-trude! While the hare, the hunt-er fear-ing,
pig - eon flies, Seek - ing here and there sup-plies; In the nest her fledglings ly-ing,
m
p
pp
Chides the beggar, homeless prowling; Here with peace and comfort blest, Rest, my ba-by, rest.
Tim'rous thro' the grass is peering, Love its watch will o'er thee keep; Sleep, my darling, sleep.
Wea - ri-ly for food are cry-ing; No such sor-row shalt thou share; rest, my ba-by fair.

SHAKING OF THE HAND.

M. A. STRAUB. (Quartet.)* S. W. STRAUB.

Declamatory.

1. True friendship has a va-rious voice, Known in ev - 'ry land, That al - ways
2. All souls in ev - 'ry land and clime A u - nit - ed band, A-round their
3. From east and west, from north and south, And life's sil-v'ry strand, There throbs the
CHORUS.
makes the heart re - joice, E'en shak-ing of the hand. Shak-ing of the
hearthstones meet and twine, By shak-ing of the hand. Shak-ing of the hand,
heart and joy leaps forth By shak-ing of the hand. Shak-ing of the hand,
hand, Shaking of the hand, There is a thrill we
shaking of the hand, shaking of the hand, shaking of the hand,
shaking of the hand, shaking of the hand, shaking of the hand, There is a thrill we
rit.
a tempo.
of - ten feel, That warms the heart, tho' cold as steel, By shak-ing of the hand.
of - ten feel, That warms the heart, tho' cold as steel, By shak-ing of the hand.

*Shake hands several times during the chorus.

MARIA STRAUB. S. W. STRAUB.

Bumhumie style.

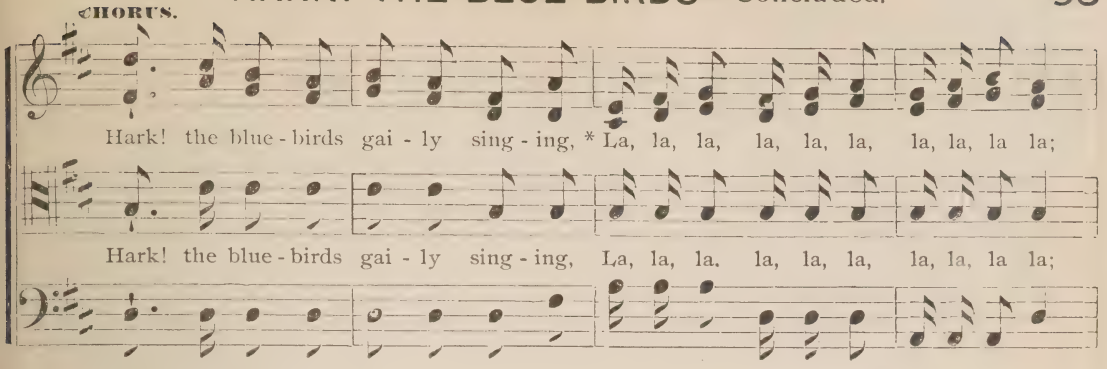
1. The bees, bus y bees a-mong the gay flow'rs Are whil-ing a - way the bright summer hours;
2. The bees, bus-y bees are look-ing them o'er, The beau-ties so fair that lend to their store;
3. The bees, bus-y bees how earn-est they toil;While seek-ing their treas-ure noth-ing may foil;
They gath-er the sweets wher-e'er they a-bound, So mer - ri - ly, mer - ri - ly, list to the sound.
The flow-ers a - stir at kiss - es they meet, Give free-ly the gob - let of nec-tar so sweet.
They la-bor so con-stant, cheerily and bright,To fill up their hon-ey-cups, is their de - light.
ff CHORUS.
pp
p
The bum-ble bees bum, the hon - ey bees hum, As 'mong the flow-ers they go and they come:
The bum-ble bees bum, the hon - ey bees hum, As 'mong the flow-ers they go and they come:
f
pp
f
p
With a bum, bum, bum, and a hum, hum, hum, A - mong the flow-ers they go and they come.
With a bum, bum, bum, and a hum, hum, hum, A - mong the flow-ers they go and they come.

HARK! THE BLUE BIRDS.

Allegretto. S. W. Straub.

1. Spring is com - ing, spring is com - ing, List! the stir - ring bees are hum - ming,
2. Now the leap - ing stream-let's run - ning, Sing - ing, "Oh, the spring is com - ing!"
3. Thro' the win - ter, cold and drear - y, Did we mur - mur, were we wea - ry,
Wak - ing from their win - ter's rest, Read - y for their sum - mer's quest.
Down the hill-sides, thro' the plains, Fling-ing off the ty - rant's chains.
Wait - ing for the com - ing spring, Which should life and glad - ness bring?
Na - ture's mys - tic force now steal-ing, Thro' the leaf - less spray re - veal - ing
See the ti - ny leaf un - fold - ing, Mark the pur - ple bud still hold - ing
Hath not he, our Fa - ther, spok - en, He, whose word can ne'er be bro - ken
Quick-'ning pow'r to swell - ing bud, Pour - ing in life's fresh-'ning blood.
Prom - ise of the grape and plum, When the sum-mer's task is done.
"Seed-time, har - vest, shall not fail Till the sun it - self shall pale?"

CHORUS.



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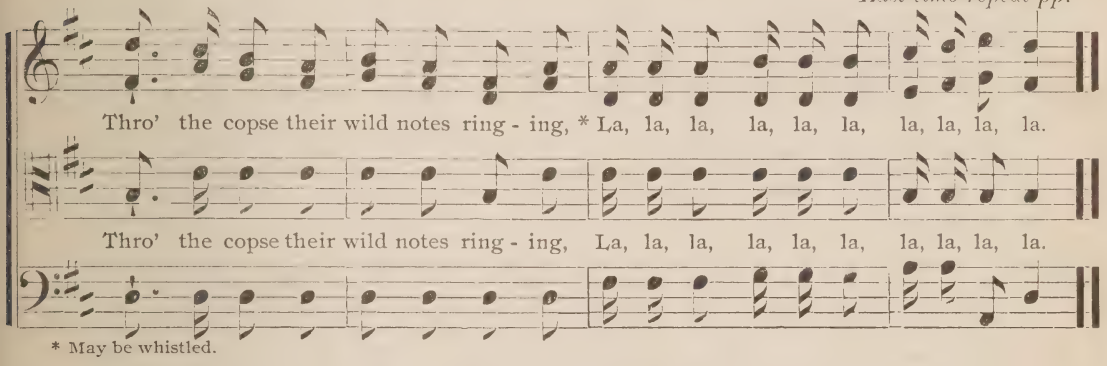
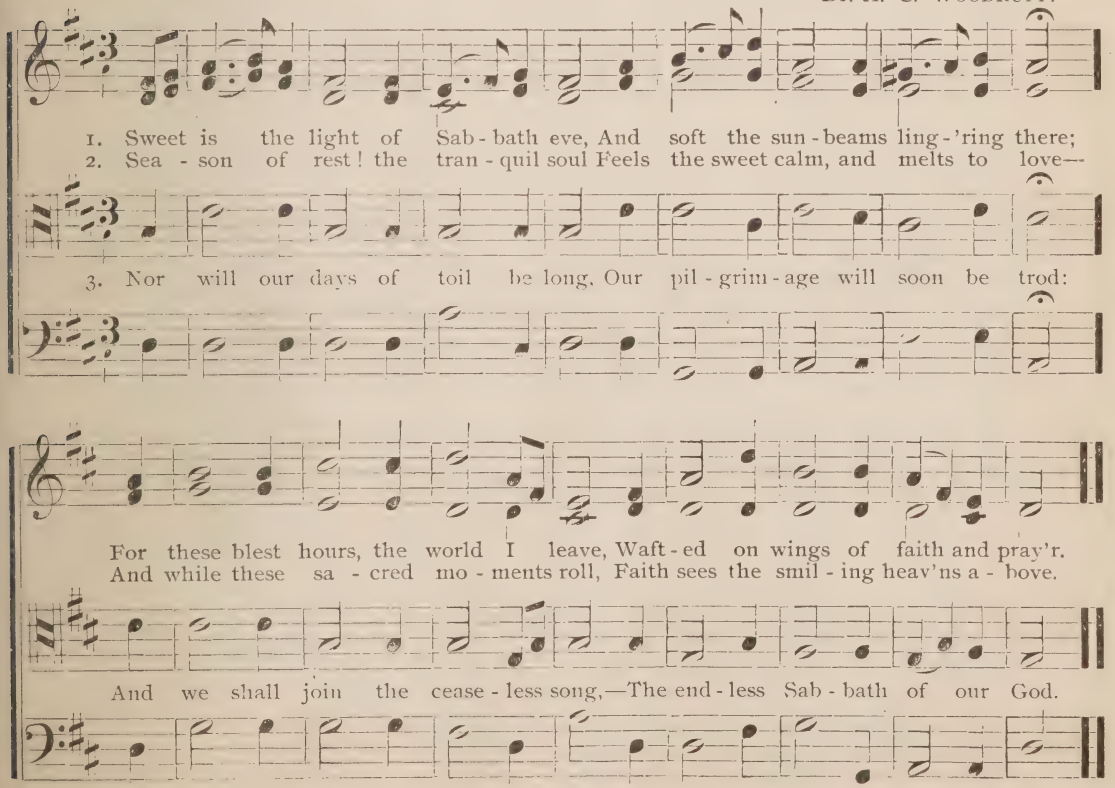

Thro' the copse their wild notes ring-ing, * La, la, la, la, la, la, la, la, la, la.
Thro' the copse their wild notes ring-ing, La, la, la, la, la, la, la, la, la, la.

* May be whistled.

SABBATH EVENING.

Dr. A. C. WOODRUFF.


1. Sweet is the light of Sab-bath eve, And soft the sun-beams ling-'ring there;
2. Sea-son of rest! the tran-quil soul Feels the sweet calm, and melts to love—
3. Nor will our days of toil be long, Our pil-grim-age will soon be trod:
For these blest hours, the world I leave, Waft-ed on wings of faith and pray'r.
And while these sa-cred mo-ments roll, Faith sees the smil-ing heav'ns a-bove.
And we shall join the cease-less song,—The end-less Sab-bath of our God.

SING AND WORK.

M. A. S.

With energy.

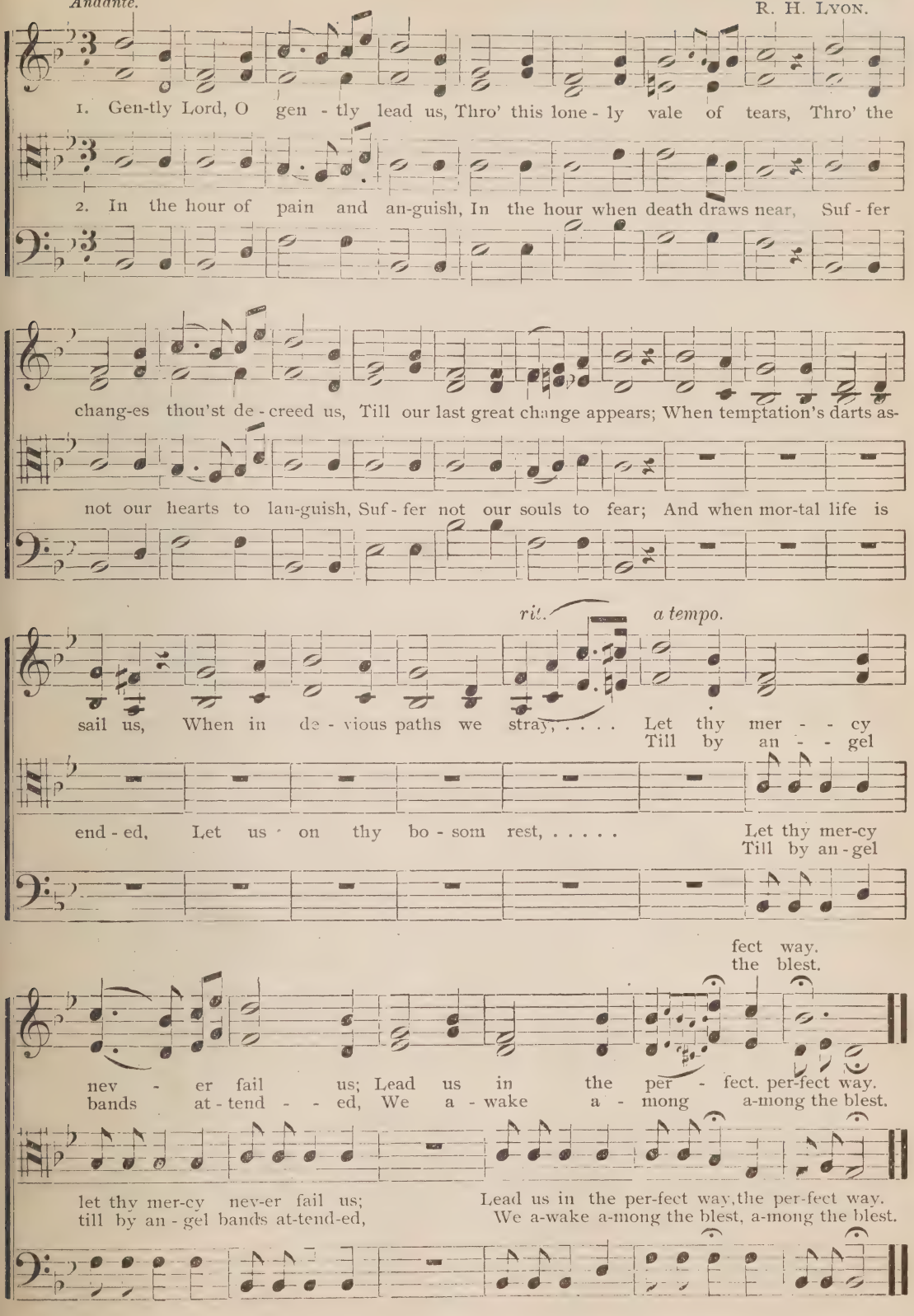
S. W. S.

1. Sing and work, Do not shirk; Sing and work, Do not shirk. Happy the man with
2. List the call, One and all; List the call, One and all. Come to the field of
3. Work and sing, Voic-es ring; Work and sing, Voic-es ring. Sing with a heart tho'
f
will-ing heart, Read-y for good to do his part, Work with a will the whole day long;
work and song, Cheer-i-ly, brave-ly march along, Faint not nor grieve what-e'er be-tide,
lips be dumb, Gladness is heav'ns e - ter-nal song, Joy speeds the moments swift a-way,
CHORUS.
Fill up the hours with cheer and song. Tra la la la la la la la la la, Tra la la la
Do what you can, God will pro-vide. Tra la la la la la la la la la, Tra la la la
Love moving hearts all work is play. Tra la la la la la la la la la, Tra la la la
la la la la, Work with a will the whole day long; Fill up the hours with cheer and song.
la la la la, Faint not nor grieve what-e'er betide, Do what you can, God will pro-vide.
la la la la, Joy speeds the moments swift away, Love moving hearts all work is play.

GENTLY LEAD US.

Andante.

R. H. LYON.


1. Gen-tly Lord, O gen - tly lead us, Thro' this lone - ly vale of tears, Thro' the
2. In the hour of pain and an-guish, In the hour when death draws near, Suf - fer
chang-es thou'st de - creed us, Till our last great change appears; When temptation's darts as-
not our hearts to lan-guish, Suf - fer not our souls to fear; And when mor-tal life is
rit.
a tempo.
sail us, When in de - vious paths we stray, ... Let thy mer - - cy
Till by an - - gel
end - ed, Let us on thy bo - som rest, ...
Let thy mer-cy
Till by an - gel
fect way.
the blest.
nev - er fail us; Lead us in the per - fect. per-fect way.
bands at - tend - - ed, We a - wake a - mong a-mong the blest.
let thy mer-cy nev-er fail us;
till by an - gel bands at-tend-ed,
Lead us in the per-fect way, the per-fect way.
We a-wake a-mong the blest, a-mong the blest.

THEY COME TO US IN SWEETEST SONG.

MARIA STRAUB. S. W. STRAUB.

1. They come to us in sweet - est song, The cher-ished forms of oth - er years;
2. They come to us in sweet - est song; The hap - py scenes of long a - go;
3. They come to us in sweet - est song, Those hal-low'd themes of years gone by;
A - round each ten - der heart they throng, And si - lent melt af-fec-tion's tears.
Like sun - ny lights they glide a - long, As o-er the sense they come and go.
Like pur - est gems tho' hid - den long, They wake to beam thro' beauty's eye.
Soft as the light of in - fant smiles, Steals o'er the heart a sweet con-trol;
Tho' like a fond and fad - ed flow'r The pic - tures wear a som - ber hue,
O mu - sic sweet, what jew - els rare Are borne up - on thy gold - en wing;
'Tis love a - roused to mer - ry wiles, As mel - o - dy a-wakes the soul.
Be - neath the touch of mu - sic's pow'r They glow in col - ors soft and new.
Then fold not thou thy pin - ions fair, But e'er thy choic-est treas-ures bring.

LOOK BEFORE YOU LEAP!

MARY A. STRAUB. W. F. WERSCHKUL.

DUET.

1. Look be-fore you leap! Think be-fore you speak; It will spare your -
2. O - pen wide your eyes, And with glad sur-prise, You will see the
3. Guard-ing ev - 'ry tho't, Act - ing as you ought, Is a les - son

self much pain, And will bring to you much gain, Has-ty word and has-ty deed,
smiles and frowns, You will see the "ups and downs," That a-long your path-way lie,
you should prize, If you would be good and wise, Be not has-ty, be not slow,

CHORUS.

Are un - wise and will mis - lead. O - pen wide your eyes.
And your pa - tience oft - en try.

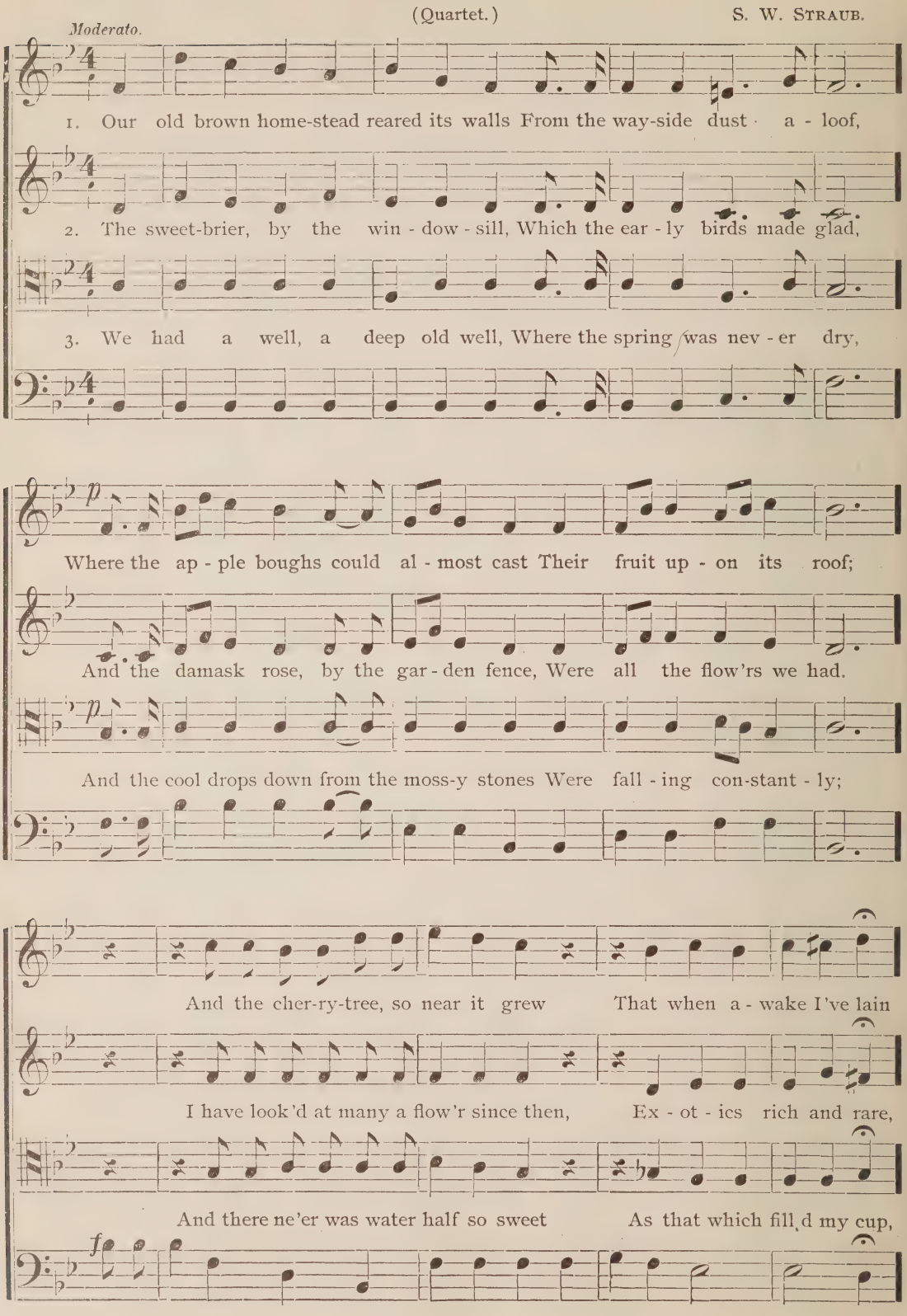
But be care - ful as you go. O - pen wide your eyes.

Look be-fore you leap; If you would be wise, Think be-fore you speak.

Look be-fore you leap, If you would be wise Think be-fore you speak.

OUR OLD HOMESTEAD.

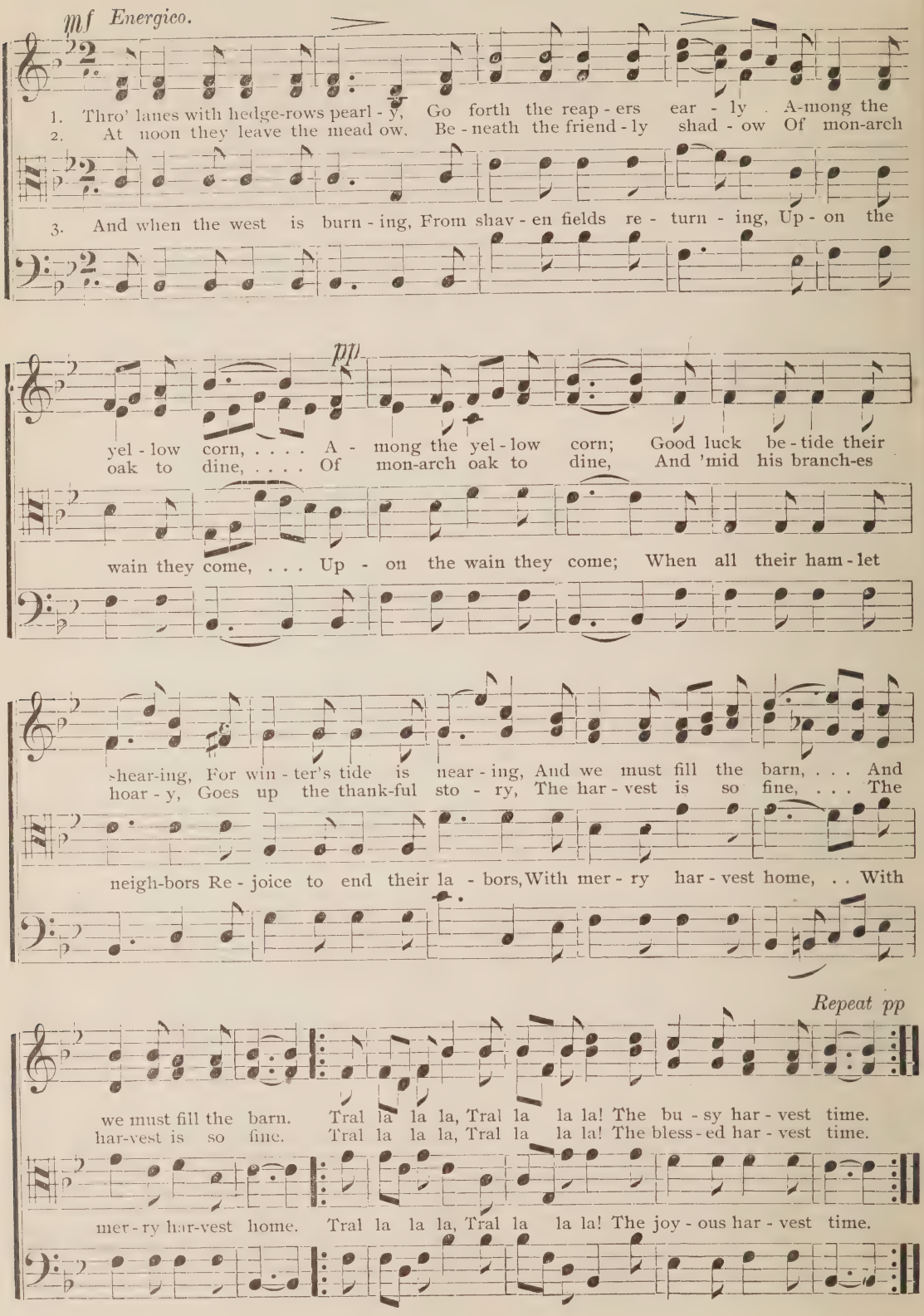
(Quartet.) S. W. STRAUB.


Moderato.
1. Our old brown home-stead reared its walls From the way-side dust a - loof,
2. The sweet-brier, by the win - dow - sill, Which the ear - ly birds made glad,
3. We had a well, a deep old well, Where the spring was nev - er dry,
p
Where the ap - ple boughs could al - most cast Their fruit up - on its roof;
And the damask rose, by the gar - den fence, Were all the flow'rs we had.
p
And the cool drops down from the moss-y stones Were fall - ing con-stant - ly;
And the cher-ry-tree, so near it grew That when a - wake I've lain
I have look'd at many a flow'r since then, Ex - ot - ics rich and rare,
And there ne'er was water half so sweet As that which fill'd my cup,
f

In the lone-some nights, I've heard the limbs As they creak'd against the pane;
That to oth - er eyes were love - li - er, But to me were not so fair;
Drawn up to the curb by that rude old sweep That my fa-ther's hand set up,
f p
Those or - chard trees, I've seen my lit - tle
Those ros - es bright, I've twined them in my
That deep old well, I hear it now the
Those or - chard trees, those or - chard trees, I've seen my lit - tle brothers
Those ros - es bright, those ros - es bright, I've twined them in my sis - ter's
That deep old well, that deep old well, I hear it now the plash-ing
May be omitted.
bro - thers rock'd In their tops by the sum-mer breeze. Sum - mer breeze.
sis - ter's locks, That are hid in the dust from sight. Dust from sight.
plash-ing sound Of the old buck - et as it fell. As it fell.
rock'd In their tops by the sum - mer breeze.
locks, That are hid in the dust from sight.
sound Of the old buck - et as it fell.

HARVEST TIME.

Arranged.


mf Energico.
1. Thro' lanes with hedge-rows pearl - y, Go forth the reap - ers ear - ly A-mong the
2. At noon they leave the mead ow, Be - neath the friend - ly shad - ow Of mon-arch
3. And when the west is burn - ing, From shav - en fields re - turn - ing, Up - on the
pp
yel - low corn, ... A - mong the yel - low corn; Good luck be - tide their
oak to dine, ... Of mon-arch oak to dine, And 'mid his branch-es
wain they come, . . . Up - on the wain they come; When all their ham - let
shear-ing, For win - ter's tide is near - ing, And we must fill the barn, . . . And
hoar - y, Goes up the thank-ful sto - ry, The har - vest is so fine, . . . The
neigh-bors Re - joice to end their la - bors, With mer - ry har - vest home, . . With
Repeat pp
we must fill the barn. Tral la la la, Tral la la la la! The bu - sy har - vest time.
har-vest is so fine. Tral la la la, Tral la la la la! The bless - ed har - vest time.
mer - ry har-vest home. Tral la la la, Tral la la la la! The joy - ous har - vest time.

MARY J. BASSETT. S. W. STRAUB.

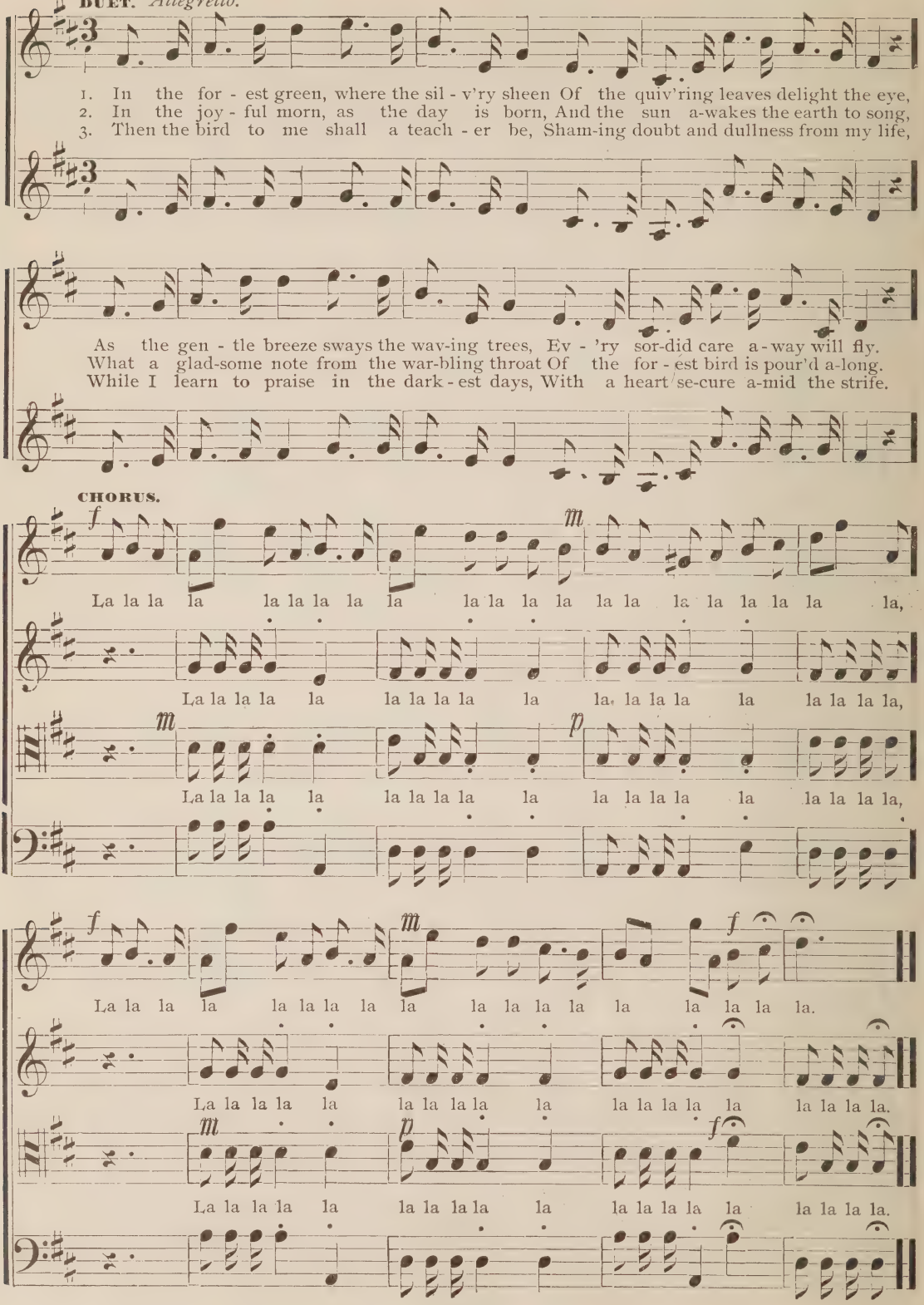
With spirit.

1. Songs for the prai - rie, the wide - roll-ing prai - rie-land, Words for the wind-harp that
2. Wild-bird, come war-ble the rar - est of a - ri - as, Sing us bold notes that shall
3. Bring, then, O Po - et, your choic-est of treasured songs, Fit with sweet words the har -
sighs on the lea, Breath-ings of fond, pa - tri - ot - ic de - vo - tion,
charm ev - 'ry ear; Wild winds, come chant a low mu - si - cal in - ter - lude,
mo - ni - ous swell; Of the heart's tru - est and ten-d'rest de - vo - tion
CHORUS. *Maestoso.*
Love for our coun-try, the Home of the Free. Wide - roll - ing prai - rie - land,
Na - tions shall bend with at - ten - tion to hear.
For this, our coun-try, so beau - ti - ful, tell.
8
Ruled by no ty - rant hand, Spread in your grandeur from o - cean to sea, Rib'd rock and
tan-gled glen, Ech - o the note a-gain, Blest be our country, the Home of the Free.

IN THE FOREST. (Tyrolese.)

A. J. Foxwell. Arr. by S. W. S.

DUET. *Allegretto.*

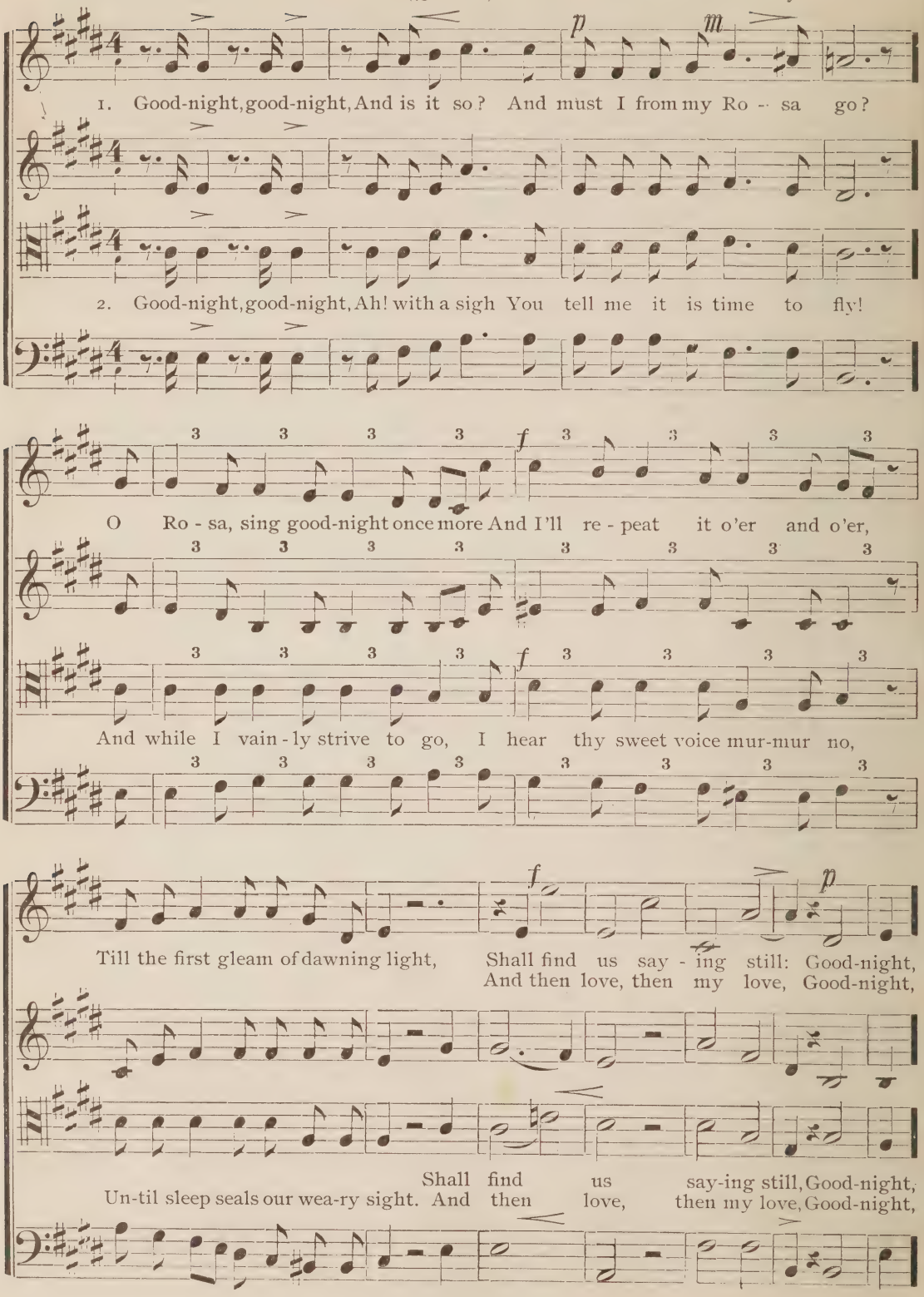

1. In the for - est green, where the sil - v'ry sheen Of the quiv'ring leaves delight the eye,
2. In the joy - ful morn, as the day is born, And the sun a-wakes the earth to song,
3. Then the bird to me shall a teach - er be, Sham-ing doubt and dullness from my life,
As the gen - tle breeze sways the wav-ing trees, Ev - 'ry sor-did care a - way will fly.
What a glad-some note from the war-bling throat Of the for - est bird is pour'd a-long.
While I learn to praise in the dark - est days, With a heart se-cure a-mid the strife.
CHORUS.
La la la la

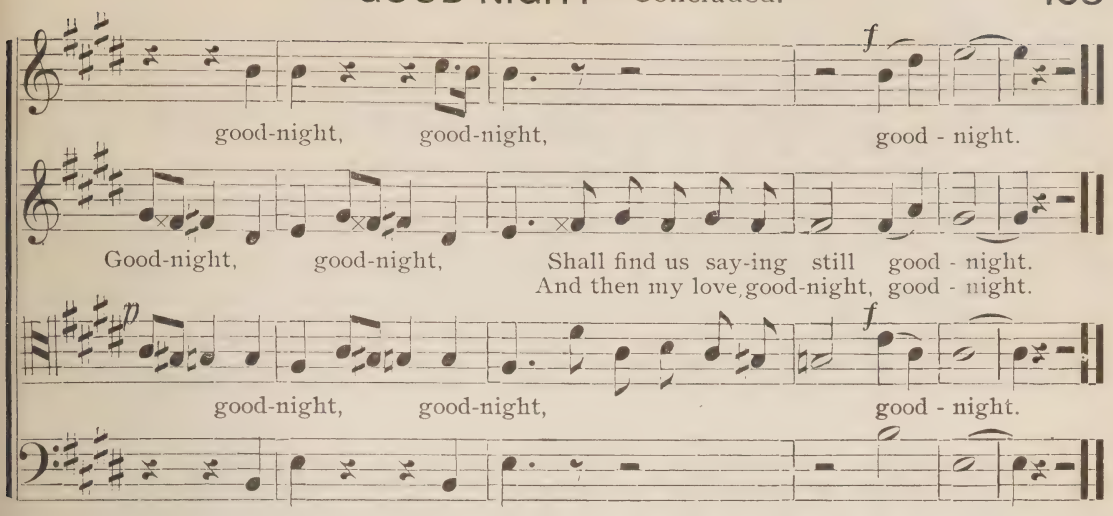
S. W. STRAUB.

FINE.
Ring the bells, ring the bells, ring the bells, ring the bells. 1. Ring the bells, the
2. Ring the bells, the
Ring the bells, ring the bells, ring the bells. 3. Ring the bells, the
mer-ry bells, Oh, ring the bells of morn-ing; When all na-ture's mu-sic swells, And
mer-ry bells, When mid-day sun is beam-ing; Let their mu-sic, as it swells, Tell
mer-ry bells, As eve-ning time ap-proach-es; For their sound to la-bor tells, The
Sol is all a-dorn-ing, When the dew-drop from the flow'r In its new-day
all with-in its hear-ing: That an-oth-er morn has fled, That the day will
hour for work now clos-es; And this truth their ring-ing tells—That the hours do
No interlude.
beau-ty dress'd, When the per-fume from each bow'r, Fills with joy the hap-py breast.
quick-ly pass, That "Old Time," with si-lent tread, Measures mo-ments with his glass.
quick-ly pass, Soon they'll sing the funer'l knell, Of the liv-ing, mov-ing mass.

GOOD-NIGHT.

(Quartet.) RUBINSTEIN. Arr. by S. W. S.


1. Good-night, good-night, And is it so? And must I from my Ro - sa go?
2. Good-night, good-night, Ah! with a sigh You tell me it is time to fly!
O Ro - sa, sing good-night once more And I'll re - peat it o'er and o'er,
And while I vain - ly strive to go, I hear thy sweet voice mur-mur no,
Till the first gleam of dawning light, Shall find us say - ing still: Good-night,
And then love, then my love, Good-night,
Un-til sleep seals our wea-ry sight. And then Shall find us say-ing still, Good-night,
love, then my love, Good-night,


f
good-night, good-night, good - night.
Good-night, good-night, Shall find us say-ing still good - night.
And then my love, good-night, good - night.
f
good-night, good-night, good - night.

THE WHISPERING WIND.

I. T. PAGE.

1. Gen-tly and low, Breathe soft and blow, Wind of the land and wind of the sea;
2. Gen-tly and low, Tune - ful - ly flow, Wind of the groves and wind of the lea;
3. Gen-tly and low, Sweet zeph-yrs blow, O - ver the land and o - ver the sea;
rit. dim.
Fra-grant and fair Come balm-y air, Whis-per to me, O whis - per to me.
Bird notes of song, Bear them a - long, Waft them to me, O waft them to me.
rit. dim.
Fra-grant and fair balm - y air,
Fra-grant and fair Come balm-y air, Whis-per to me, O whis - per to me.
Bird notes of song bear a - long,
Fra-grant and fair balm - y air,

A CARNIVAL ON THE LAKE.

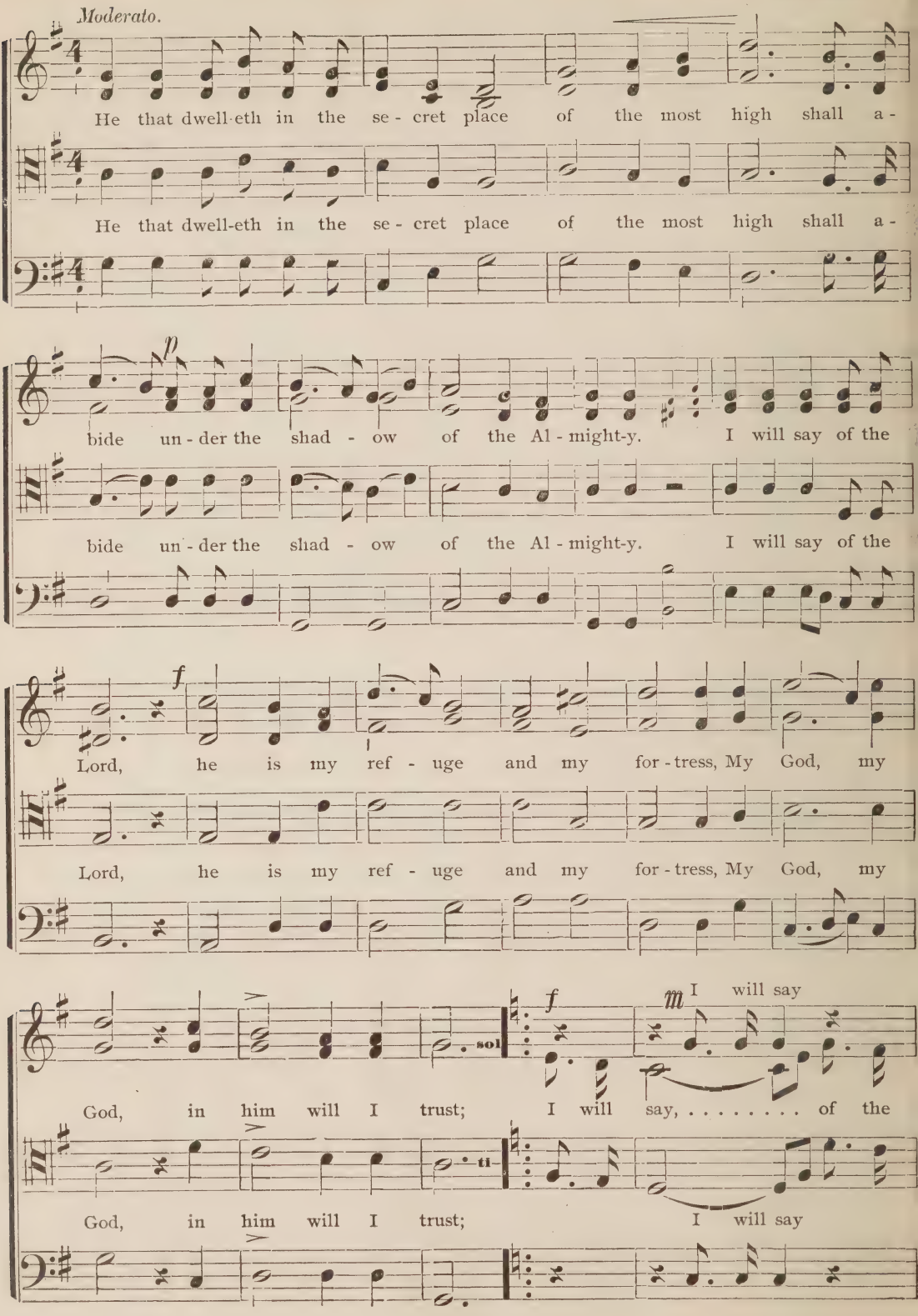
ADALINE HOFF-BERRY. S. W. STRAUB.

Allegretto.
1. O come, let us sail on the wa-ters so clear, And light be our spir-its to - night;
2. Steer out for the is - let, O boat-man! and there We'll pause in the quiv-er-ing shade
The moon-beams are frol-ick-ing o - ver the waves, The stars for our pleas-ure are bright;
Of banks and of trees, while the nightingale darts With song thro' the wil-low-y glade;
Our white-wing-ed boat we will set for the deep, Our min-strels we'll car-ry a - long;
Beam kind-ly, O moon, as we launch on the tide, And laugh with our spir-its, O stars!
So sail-ing and smil-ing be-neath the broad sky, Our hearts we'll un-bur-den in song.
Dip oar in the lake where their ra-di-ance lies On its bo-som in sil - ver - y bars.

CHORUS.
O gai - ly our ves-sel shall speed o'er the blue, Our voic-es an or-ches-tra make,
O gai - ly our ves-sel shall speed o'er the blue, Our voic-es an or-ches-tra make,
With sigh of the breez-es and bil-lows that roar, A car - ni - val on the lake.
With sigh of the breez-es and bil-lows that roar, A car - ni - val on the lake.
Allegro.
f
A car - ni - val on the lake, Tra, la, la, A car - ni - val on the
A car - ni - val on the lake, Tra, la, la, A car - ni - val on the
lake, Tra, la, la, A car - ni - val on the lake, Tra, la, la.
lake, Tra, la, la, A car - ni - val on the lake, Tra, la, la.

108 HE THAT DWELLETH IN THE SECRET PLACE.

Dr. A. C. WOODRUFF.

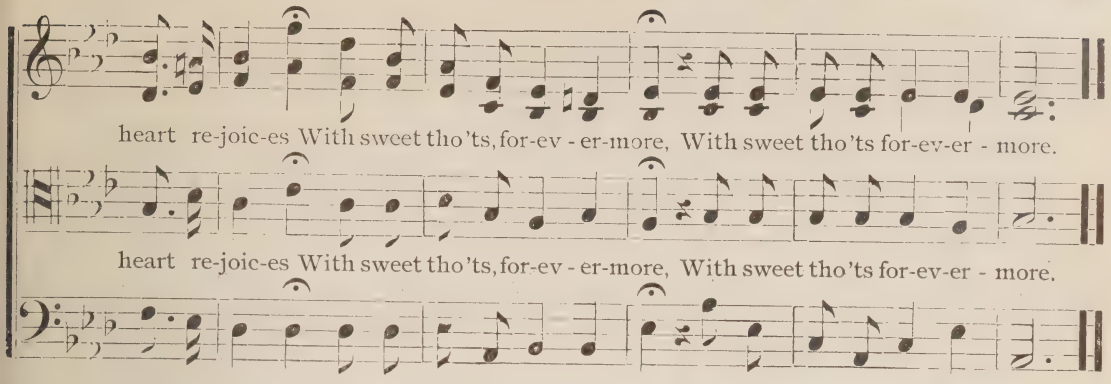

Moderato.
He that dwell-eth in the se - cret place of the most high shall a -
He that dwell-eth in the se - cret place of the most high shall a -
p
bide un - der the shad - ow of the Al - might-y. I will say of the
bide un - der the shad - ow of the Al - might-y. I will say of the
f
Lord, he is my ref - uge and my for - tress, My God, my
Lord, he is my ref - uge and my for - tress, My God, my
sol
f
m
I will say
God, in him will I trust; I will say, ... of the
ti
God, in him will I trust; I will say

I will say,
Lord, He is my ref - uge, I will say . . . . . of the
He is my ref - uge, I will say,
I will say, I will say
Lord, He is my for-tress, I will say . . . . . of the Lord . . . . . He is my
Lord, He is my for-tress, I will say I will say He is my
Maestoso.
ref - uge, my for-tress and my God. He is my ref - uge and my for-tress, My
ref - uge, my for-tress and my God. He is my ref - uge and my for-tress, My
God in him will I trust, My God, in him will I trust. A - - men.
God in him will I trust, My God, in him will I trust. A - - men.

GREETINGS FROM THE GOLDEN SHORE.

LINDSAY LENNOX. (Quartet.) S. W. STRAUB.

1. Ves-per bells are soft-ly peal-ing, From the old church in the vale, Strangely sweet their
2. Now the bells' glad chime is end-ed, But the strain of beau-ty rare, To my heart for
ech - oes steal - ing, O-ver peace-ful hill and dale; Oft-times have I heard them ring-ing,
aye is blend - ed, And has ban-ish'd doubt and care; Ne'er a-gain shall I be wea-ry
And have heed-ed not their strain, Now I hear sweet voi-ces sing-ing, Ming-ling with the glad refrain.
Of the toil of earth-ly strife, Far be-yond the darkness drea-ry, Shines the star of brightest life.
CHORUS.
Gen - tle fa - ces, lov-ing voi - ces, Greet me from the gold-en shore, And my in-most
Gen - tle fa - ces, lov-ing voi - ces, Greet me from the gold-en shore, And my in-most


heart re-joic-es With sweet tho'ts, for-ev - er-more, With sweet tho'ts for-ev-er - more.
heart re-joic-es With sweet tho'ts, for-ev - er-more, With sweet tho'ts for-ev-er - more.

MERRY HAPPY BAND.

P. W. H.

P. W. Hill.

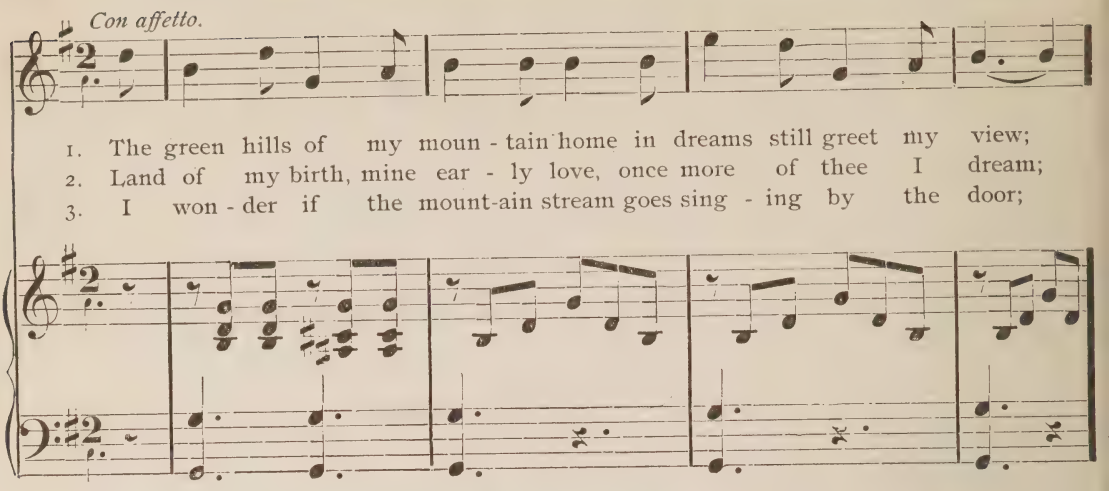
Cheerfully.

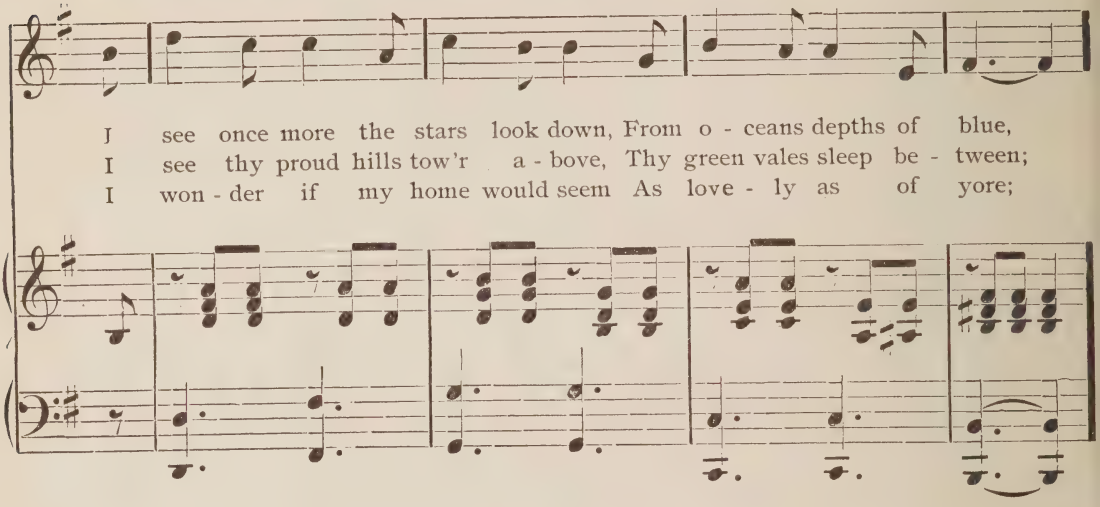
1. Sing-ing in the school-room, Pleas-ant 'tis to see, Hap - py hearts and voi - ces
2. Wil - lie, Ben-nie, John - nie, Fred-die, Jim-mie, Sam, Liz - zie, Ka - tie Ma - ry,
3. May the hours we sing here, Make the weak-er strong, And the strong-er wis - er,
CHORUS.
In a mer - ry glee. Sing - ing, Voi - ces, We're a mer-ry, hap - py
Mat-tie, Su-san, Ann.
As we go a - long. Sing-ing, ring-ing, We're a mer-ry, hap - py
band. Sing - ing, sing - ing, We're a mer-ry, hap - py band.
band. Voi - ces ring-ing, We're a mer-ry, hap - py band.

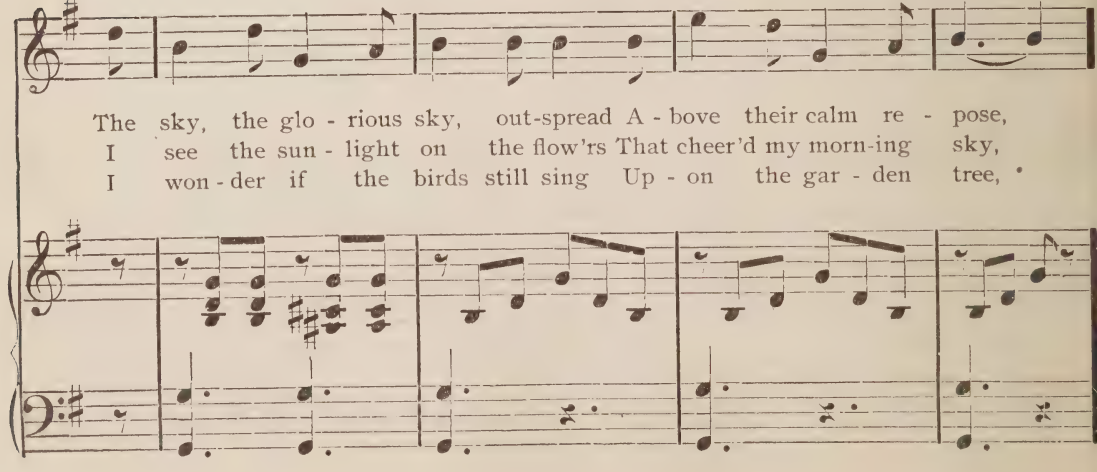
MY GREEN MOUNTAIN HOME.

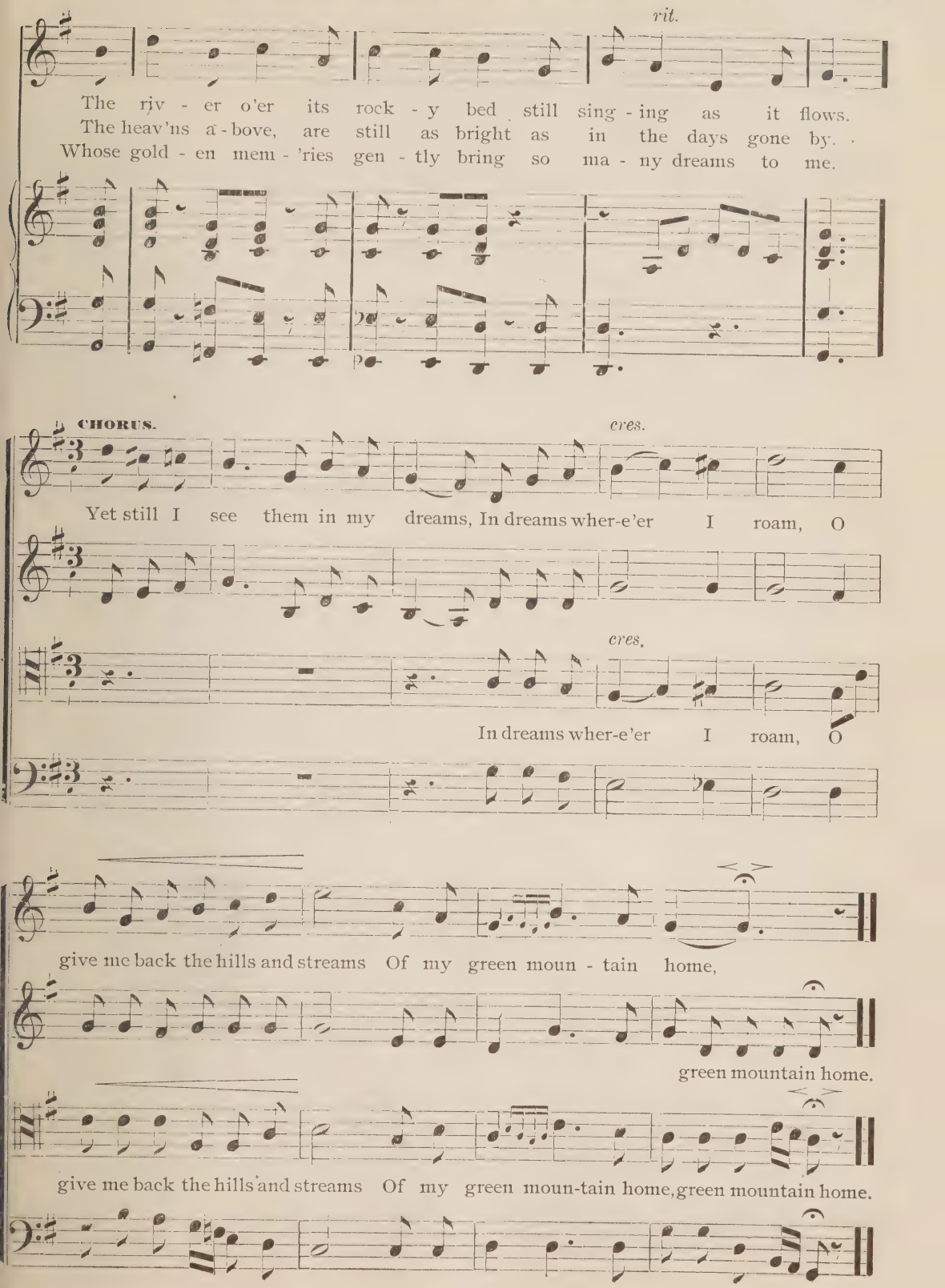
B. F. GRIFFETH.

Con affetto.


1. The green hills of my moun - tain home in dreams still greet my view;
2. Land of my birth, mine ear - ly love, once more of thee I dream;
3. I won - der if the mount-ain stream goes sing - ing by the door;


I see once more the stars look down, From o - ceans depths of blue,
I see thy proud hills tow'r a - bove, Thy green vales sleep be - tween;
I won - der if my home would seem As love - ly as of yore;

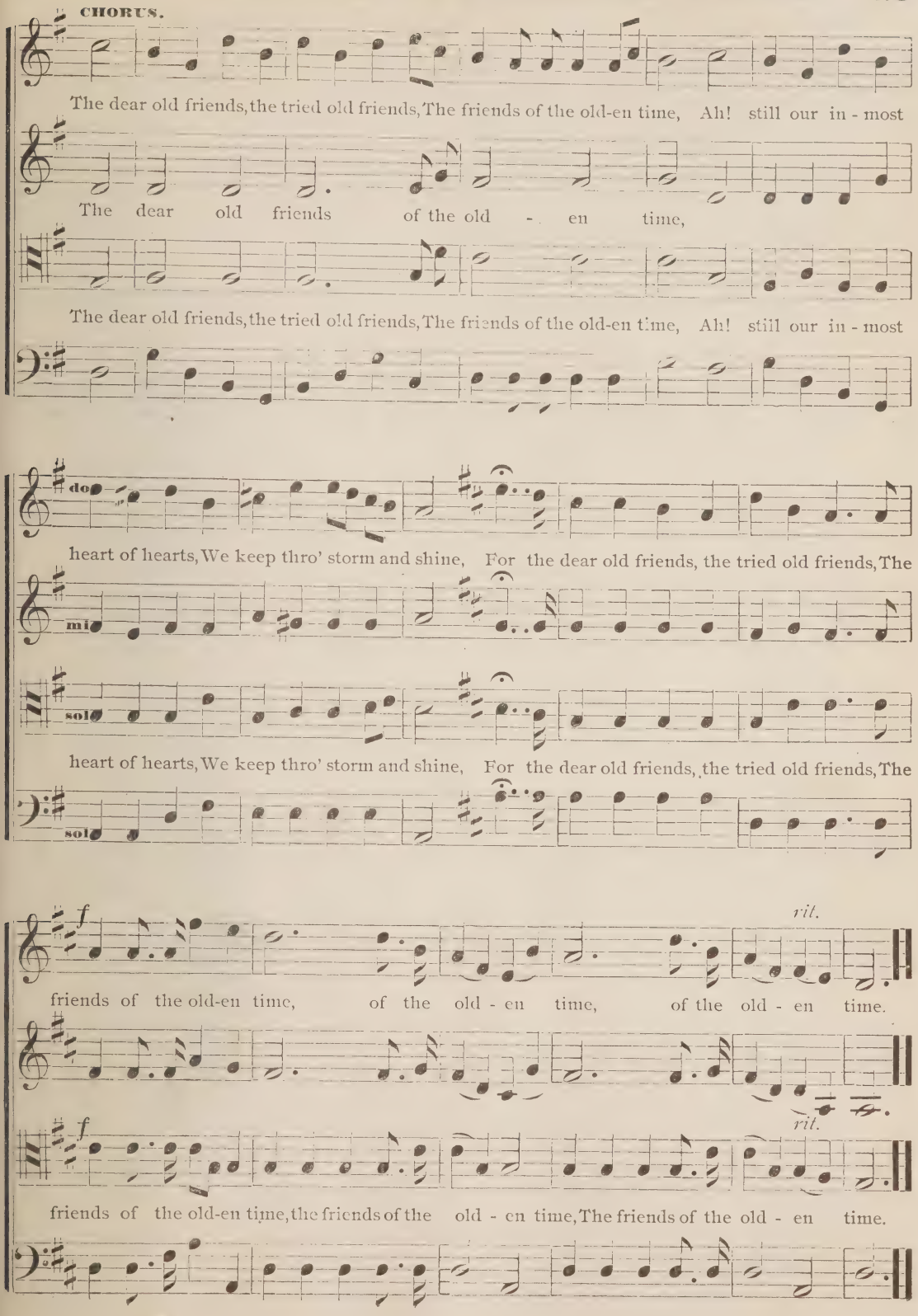

The sky, the glo - rious sky, out-spread A - bove their calm re - pose,
I see the sun - light on the flow'rs That cheer'd my morn-ing sky,
I won - der if the birds still sing Up - on the gar - den tree,


rit.
The riv - er o'er its rock - y bed still sing - ing as it flows.
The heav'ns a - bove, are still as bright as in the days gone by.
Whose gold - en mem - 'ries gen - tly bring so ma - ny dreams to me.
CHORUS.
cres.
Yet still I see them in my dreams, In dreams wher-e'er I roam, O
cres.
In dreams wher-e'er I roam, O
give me back the hills and streams Of my green moun - tain home,
green mountain home.
give me back the hills and streams Of my green moun-tain home, green mountain home.

THE FRIENDS OF THE OLDEN TIME.

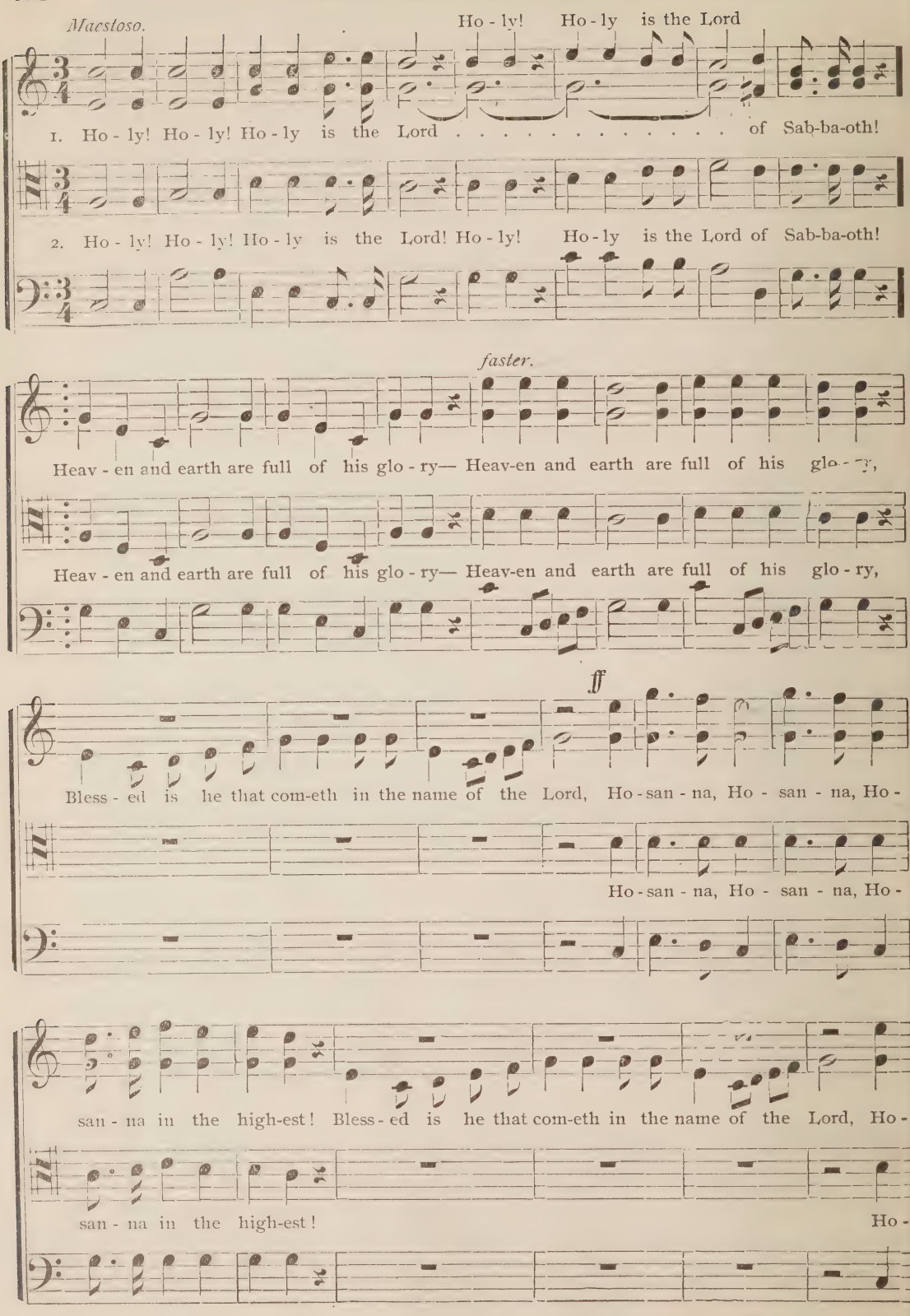
ELIZABETH J. RICHMOND. S. W. STRAUB.

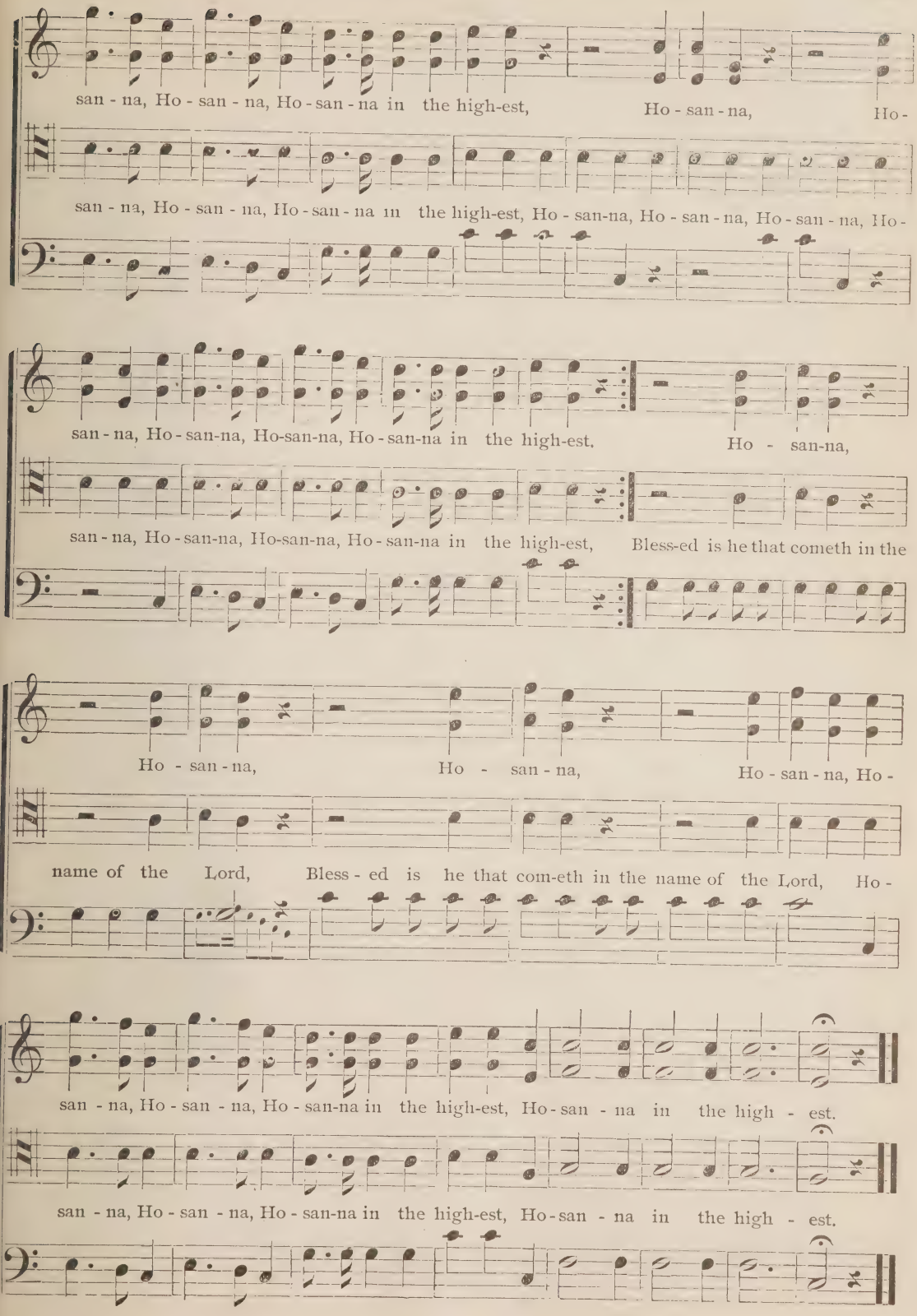
1. We meet up-on the world's high-ways, And gaze up-on each-oth-er, We clasp fair hands in
2. We say sweet words in fashion's halls, Touch hands and pass each-oth-er. But friends we love, are
p
sun-ny lands, And smile on one-an-oth-er; But still our in-most heart of hearts, We
p
friends who prove Tru-est in storm-y weath-er: So if a-mong the June-day flow'rs Or
f
sol
keep thro' storm and shine, For the dear old friends, the tried old friends, The friends of the olden time.
fa
f
re
cold De-cem-ber's time, Oh, we love the friends, the dear old friends, The friends of the olden time.
sol


CHORUS.
The dear old friends, the tried old friends, The friends of the old-en time, Ah! still our in - most
The dear old friends of the old - en time,
The dear old friends, the tried old friends, The friends of the old-en time, Ah! still our in - most
do
heart of hearts, We keep thro' storm and shine, For the dear old friends, the tried old friends, The
mi
sol
heart of hearts, We keep thro' storm and shine, For the dear old friends, the tried old friends, The
sol
f
rit.
friends of the old-en time, of the old - en time, of the old - en time.
f
rit.
friends of the old-en time, the friends of the old - en time, The friends of the old - en time.

HOLY IS THE LORD.

Arr. by S. W. S.


Maestoso.
Ho - ly! Ho - ly is the Lord
1. Ho - ly! Ho - ly! Ho - ly is the Lord . . . . . of Sab-ba-oth!
2. Ho - ly! Ho - ly! Ho - ly is the Lord! Ho - ly! Ho - ly is the Lord of Sab-ba-oth!
faster.
Heav - en and earth are full of his glo - ry— Heav-en and earth are full of his glo - ry,
Heav - en and earth are full of his glo - ry— Heav-en and earth are full of his glo - ry,
ff
Bless - ed is he that com-eth in the name of the Lord, Ho - san - na, Ho - san - na, Ho -
Ho - san - na, Ho - san - na, Ho -
san - na in the high-est! Bless - ed is he that com-eth in the name of the Lord, Ho -
san - na in the high-est! Ho -


san - na, Ho - san - na, Ho - san - na in the high-est, Ho - san - na, Ho -
san - na, Ho - san - na, Ho - san - na in the high-est, Ho - san-na, Ho - san - na, Ho - san - na, Ho -
san - na, Ho - san-na, Ho-san-na, Ho - san-na in the high-est. Ho - san-na,
san - na, Ho - san-na, Ho-san-na, Ho - san-na in the high-est, Bless-ed is he that cometh in the
Ho - san - na, Ho - san - na, Ho - san - na, Ho -
name of the Lord, Bless - ed is he that com-eth in the name of the Lord, Ho -
san - na, Ho - san - na, Ho - san-na in the high-est, Ho - san - na in the high - est.
san - na, Ho - san - na, Ho - san-na in the high-est, Ho - san - na in the high - est.

OUR HOME AMONG THE HILLS.

IDA L. REED. (Quartet.) S. W. STRAUB.

1. Where the wild flow'rs wave neath the green-leav'd trees, And their per-fume floats on the
Allegretto.
2. Far a - way from the world with its pomp and pride, In the leaf - y depths of the
3. There our cot we'll build where the free winds sweep, Thro' the syl - van shades of the
balm - y breeze; When the dew-drops cling to their pet - als sweet, There shall be my home
hills we'll hide; Where the song of na - ture our hearts shall cheer, And the An - gel Peace
wood-land deep, Where the deer bounds swift and the wild birds sing, And the leaves burst forth
CHORUS.
when my love I meet. When we meet, when we meet, when we meet, my
shall be al-ways near. my love and
in the joy - ful spring. When we meet, when we meet, when we meet, my love and
my

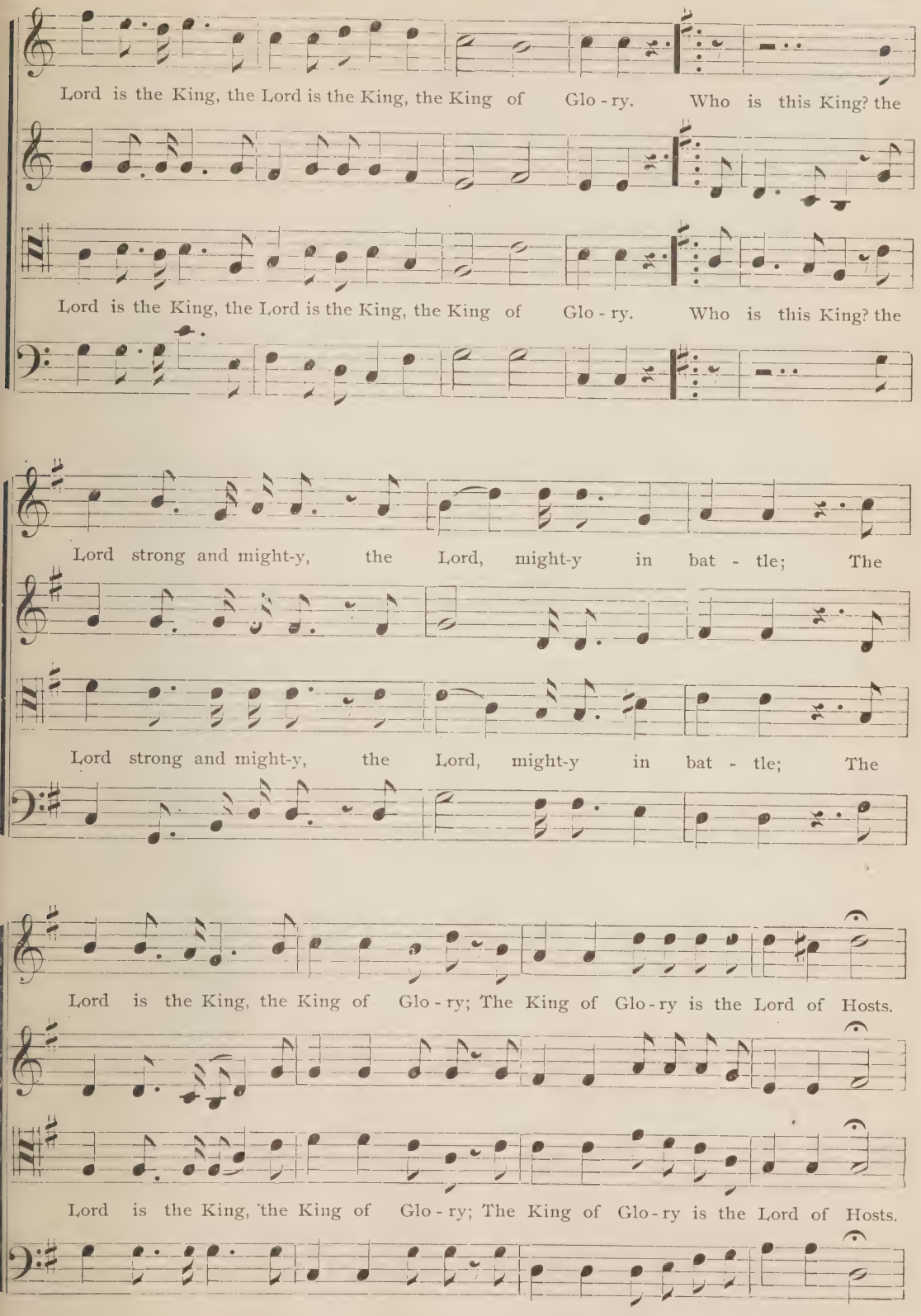
pp
love and I, We will build our home where the zeph-yrs sigh When we meet, my love, my
I;
pp
love and I, We will build our home where the zeph-yrs sigh When we meet, my love, my
love and I. We will build our home where the cool - ing
love and I. We will build our home where the cool - ing
We will build our home where the zeph - - yrs
zeph-yrs sigh, When we shall meet, When we shall meet, my love and I.
my love, my love and I.
zeph-yrs sigh, When we shall meet, my love and I.
sigh, When we shall meet, my love and I.

LIFT UP YOUR HEADS.

Dr. A. C. WOODRUFF.

Con spirito.

Lift up your heads O ye gates, and be ye lift - ed up, Ye ev - er - last-ing doors,
Lift up your heads O ye gates, and be ye lift - ed up, Ye ev - er - last-ing doors,
and the King of Glo - ry shall come in. Who is this King of Glo - ry? The
and the King of Glo - ry shall come in. Who is this King of Glo - ry? The
Lord, the Lord, The strong and mighty Lord, He is the King of Glo - ry; The
Lord, The strong and mighty Lord, He is the King of Glo - ry; The


Lord is the King, the Lord is the King, the King of Glo - ry. Who is this King? the
Lord is the King, the Lord is the King, the King of Glo - ry. Who is this King? the
Lord strong and might-y, the Lord, might-y in bat - tle; The
Lord strong and might-y, the Lord, might-y in bat - tle; The
Lord is the King, the King of Glo - ry; The King of Glo - ry is the Lord of Hosts.
Lord is the King, the King of Glo - ry; The King of Glo - ry is the Lord of Hosts.

Lift up your heads O ye gates, and be ye lift-ed up Ye ev-er-last-ing doors, and the
Lift up your heads O ye gates, and be ye lift-ed up Ye ev-er-lasl-ing doors, and the
King of Glo - ry shall come in, and the King of Glo-ry,
King of Glo-ry shall come in, the King of Glo-ry shall come in, the King of Glo-ry
King of Glo - ry shall come in, and the King of Glo-ry shall come in,
adagio.
shall come in, and the King of Glo-ry shall come in. A - men, a - - men.
shall come in, and the King of Glo-ry shall come in. A - men, a - - men.
A - men and a - - men.

Allegro. (Men's Voices) S. O. LOMAN.

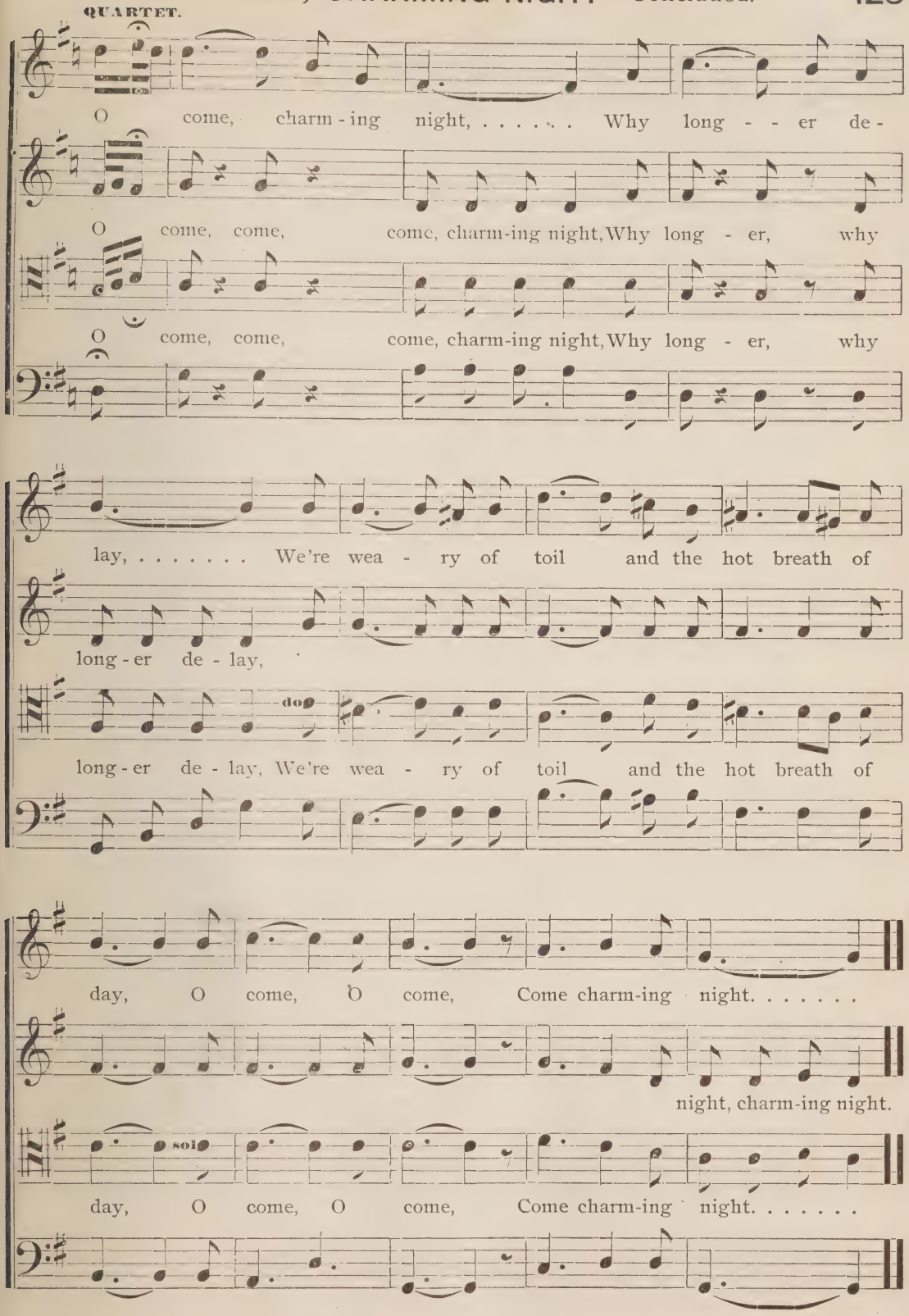
1. Oh, the gig - gle - ty, gig - gle - ty girl— Gee whiz! From her
2. Oh, the gig - gle - ty, gig - gle - ty girl— Great Scott! What a
toe to her curl What a both - er she is What - ev - er you do and what -
scur - ry and whirl She can bring to the spot! And yet, when her light-heart-ed
ev-er you say She's laughing a-way thro' the whole of the day. And some-times her nois-y, un -
freedom from care Will get in the air—well, you can't be a bear—You feel that your blood wouldn't
a tempo.
wea - ry - ing zeal Will make a man feel So all - fired Ex - ces-sive - ly tired That
stand it to see A man who could be So down - right Ill - bred as to slight Or in
ad lib.
far in - to space he'd be will-ing to hurl The gig - gle - ty, gig-gle - ty gig - gle - ty girl.
a - ny way hurt, with the mood of a churl, This gig - gle - ty, gig-gle - ty, gig - gle - ty girl.

O COME, CHARMING NIGHT.

Mrs. BELLE TOWNE. T. MARTIN TOWNE.

SOLO. Alto or Base.

1. O night, charm-ing night, why long - er de - lay? We're wea - ry of
2. The shy Ka - ty - did from yon - der green lawn, Will come when cool
3. The sil - ver-brow'd moon, low dip - ping her crest, Will grace - ful - ly
4. And man, toil - ing man, shall wipe from his brow, The hot, bead-ed
SOLO. Tenor or Soprano.
toil and the hot breath of day; O come with thy fra - grance and
dark - ness her cur - tain has drawn; The heart would beat light - ly, of
glide when the sun is at rest, And gild - ing the hill - tops and
drops clus-t'ring thick - ly there now; The first gen-tle touch of thy
dew - scent-ed trail, And o - ver us throw thy star - spang-l'd veil.
yon moth-er - bird, When lone in her nest your mu - sic she heard,
light - ing the scene, Will throw o - ver all her beau - ti - ful sheen,
wel-come night air, Shall lift from his heart the bur - den of care.

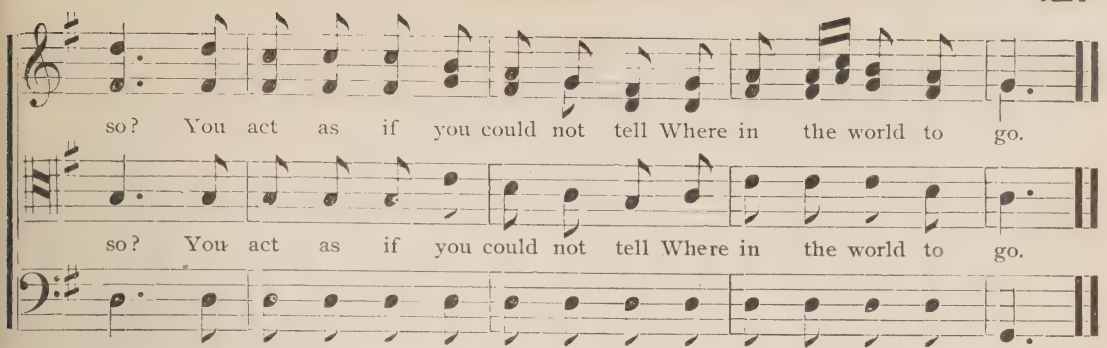

QUARTET.
O come, charm - ing night, ... Why long - - er de -
O come, come, come, charm-ing night, Why long - er, why
O come, come, come, charm-ing night, Why long - er, why
lay, ... We're wea - ry of toil and the hot breath of
long - er de - lay,
do
long - er de - lay, We're wea - ry of toil and the hot breath of
day, O come, O come, Come charm-ing night. . . . . .
night, charm-ing night.
sol
day, O come, O come, Come charm-ing night. . . . . .

POLLIWOGS.

S. W. STRAUB.

Distinctly.

1. The cat-kins on the wil - low trees Are hang-ing o'er the pool, And un-der-neath, the
2. The tall cat-tails seem shock'd at them, So stiff, you see, they stand, Where, if they wad - ed
3. The lit-tle boy with hand stretch'd out, That tries so quick to catch One of the lit - tle
pol - li - wogs Are keep - ing nice and cool; That they are keep - ing cool I think, Tho'
in, they can't Get back a - gain to land; Yet dart - ing round - a - bout, and down, And
rest-less things, Has this time found his match; I won - der if he knows that, soon, These
they do wig-gle so, They act as if they could not tell Where in this world to go.
up, these creatures small Keep hurry-ing on and nev - er stop, And do not care at all.
gid - dy pol - li - wogs Will ver - y grave and wise be, when They wig-gle in - to frogs.
CHORUS.
Pol - li-wogs, pol - li - wogs, pol - li-wogs, pol - li-wogs, Why do you wig-gle, wig-gle
Pol - li-wogs, pol - li - wogs, pol - li-wogs, pol - li-wogs, Why do you wig-gle, wig-gle



EXULTATION.

S. W. STRAUB.

1. O praise ye the Lord; pre - pare a new song, And
2. Let praise to the Lord, who made us, as - cend, Let
3. Be joy - ful, ye saints, sus - tain'd by his might, And
let all his saints in full cho - rus join; With voic - es u - nit - ed the
each grate-ful heart be glad in its King; The God whom we wor-ship our
let your glad songs a - wake with each morn; For those who o - bey him are
an - them pro - long, And show forth his prais - es in mu - sic di - vine.
songs will at - tend, And view with com - pla - cence the off - 'ring we bring.
still his de - light; His hand with sal - va - tion the meek will a - dorn.

THE MIDNIGHT MOON IS BEAUTIFUL.

Arr. by S. W. S. from GLOVER.

SOLO. Soprano or Tenor.

1. The mid - night moon is beau - ti - ful, When
2. There is no voice or lan - guage heard, Those

pp

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

ris - ing from the sea, She guides the wan-d'ring mar - i - ner A -
ra - diant orbs a - mong; And yet they breathe at mid - night hour, In

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

Alto or Base.

cross the wa - ters free. . . . . The shin - ing stars are el - o - quent With
sweet and sol - emn song. . . . . To earth and sea's re - mot - est shores, They

la, la, la, la, la, la, la, la, la, la, la, la, la,

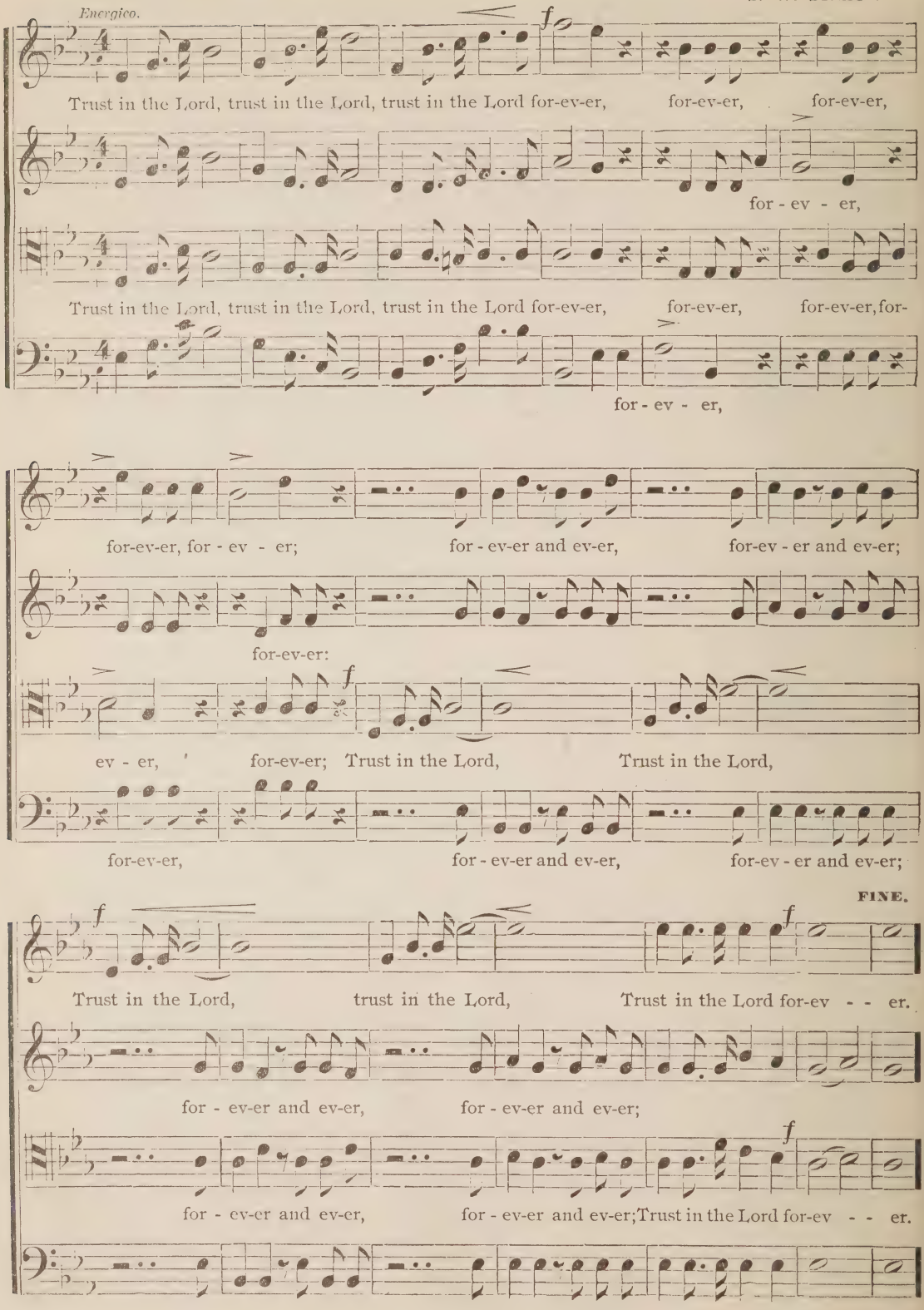
in their gold-en spheres, When oft be - fore the mus-ing mind, They bring the lost of
tell the pow'r di - vine, That launch'd them thro' the realme of night, In bound less space tc

la, la, la, la, la, la, la, la, la, la, la, la, la,

CHORUS.
years.
shine.
The mid-night moon is beau - ti - ful, When ris-ing from the sea; She
la, la, la, la.
The mid-night moon is beau - ti - ful, When ris-ing from the sea; She
guides the wan-d'ring mar - i - ner A - cross the wa - ters free; The mid-night moon is
guides the wan-d'ring mar - i - ner A - cross the wa - ters free; The mid-night moon is
beau-ti - ful, When ris - ing from the sea: The mid-night moon is beau-ti - ful, When
beau-ti - ful, When ris - ing from the sea; The mid-night moon is beau-ti - ful, When
rall.
ris - ing from the sea, When ris - ing, ris - ing, ris - ing from the sea.
ris - ing from the sea, When ris - ing, ris - ing, ris - ing from the sea.

TRUST IN THE LORD FOREVER.

S. W. STRAUB.


Energico.
f
Trust in the Lord, trust in the Lord, trust in the Lord for-ev-er, for-ev-er, for-ev-er,
for - ev - er,
Trust in the Lord, trust in the Lord, trust in the Lord for-ev-er, for-ev-er, for-ev-er, for-
for - ev - er,
for-ev-er, for - ev - er; for - ev-er and ev-er, for-ev - er and ev-er;
for-ev-er:
ev - er, for-ev-er; Trust in the Lord, Trust in the Lord,
for-ev-er, for - ev-er and ev-er, for-ev - er and ev-er;
FINE.
Trust in the Lord, trust in the Lord, Trust in the Lord for-ev - - er.
for - ev-er and ev-er, for - ev-er and ev-er;
for - ev-er and ev-er, for - ev-er and ev-er; Trust in the Lord for-ev - - er.

QUARTET.

Andantino.

Thou wilt keep him in per-fect peace, Whose mind is stay'd on thee.
Thou wilt keep him in
Thou wilt keep him in per-fect peace, Whose mind is stay'd on thee. Thou wilt keep him in
Thou wilt keep him in per-fect peace, whose
per-fect peace, whose mind is stay'd on thee,
per-fect peace, whose mind is stay'd on thee, Thou wilt keep him in per-fect peace, whose
D. C.
mind is stay'd on thee, Thou wilt keep him in per-fect peace whose mind is stay'd on thee.
D. C.
mind is stay'd on thee, Thou wilt keep him in per-fect peace whose mind is stay'd on thee.

SOFTLY FALL THE SHADES OF EVENING.

W. H. GODFREY ESQ. J. L. HATTON.

p *Allegretto.*

1. Soft-ly fall the shades of ev - 'ning, O'er the val - ley, hush'd and still, As the Winds in

2. Soft-ly fall the shades of ev - 'ning, On the bo - som of the deep,

cres. *dim.* *pp*

sun's . . . . last rays are fad - ing From the dis - tant west-ern hill, From the dis - tant
gen - - tle whisp'ring murmurs, Woo the sweet wild flow'rs to sleep, Woo the sweet wild

cres. *dim.* *pp*

As the sun's last rays are fad - ing From the dis - tant west-ern hill, From the
Winds in gen-tle whisp'ring mur-murs, Woo the sweet wild flow'rs to sleep, Woo the

cres *p*

west - ern hill, . . . From the west - ern hill. . . . . Balm - y mists have
flow'rs to sleep. . . Woo the flow'rs to sleep. . . . Far on high the

From the dis - - tant west-ern hill.
Woo the sweet . . . wild flow'rs to sleep.

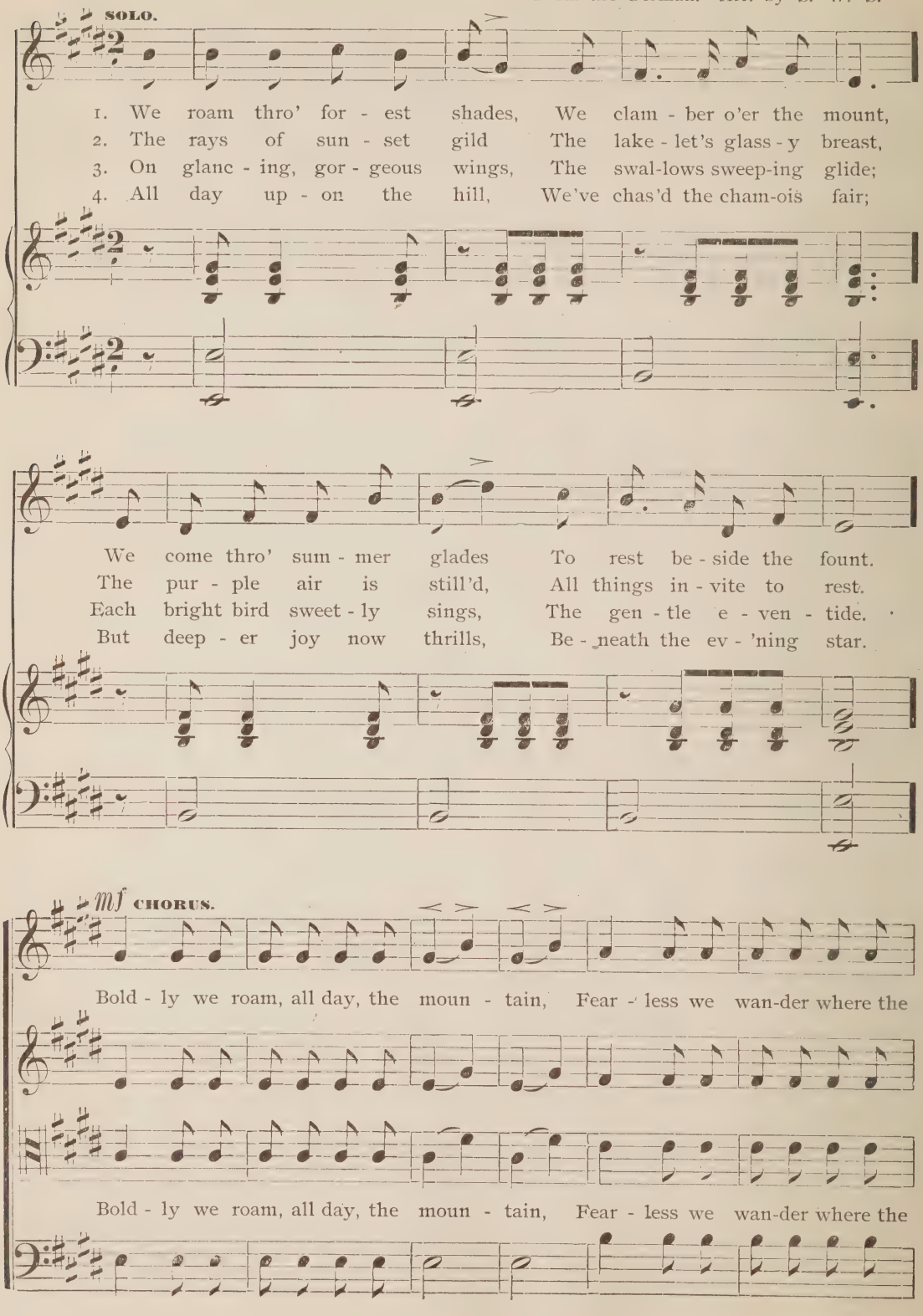
cres. *p*

dis - tant western hill, From the west - ern hill. . . . . have
sweet wild flow'rs to sleep, Woo the flow'rs to sleep. . . . the

lull'd to slum - ber Wea-ry ten - ants of the tree, Stars in bright and glo-rious
moon as-cend - ing, Sheds on all her peace-ful light;
lull'd to slum - ber ten-ants of the tree,
moon as-cend - ing, Sheds her peace-ful light, From her sil - v'ry throne she
mf
num - ber, Spar - kle on the wave - less sea, Spar-kle; spar-kle, spar-kle,
smil - eth, Smil - eth on a world of dreams, Smil-eth, smil-eth, smil-eth,
cres
mf
Stars now spar - kle Spar-kle on the wave -
Smil-eth, smil - eth Smil-eth on a world
f
rall e dim.
spar-kle, Spar-kle on the wave - less sea.
smil-eth, Smil-eth on a world of dreams.
f
rall e dim.
spar-kle, Spar-kle on the wave - less sea, Spar-kle on the wave-less sea.
smil-eth, Smil-eth on a world of dreams, Smileth on a world of dreams.
less sea,
of dreams,

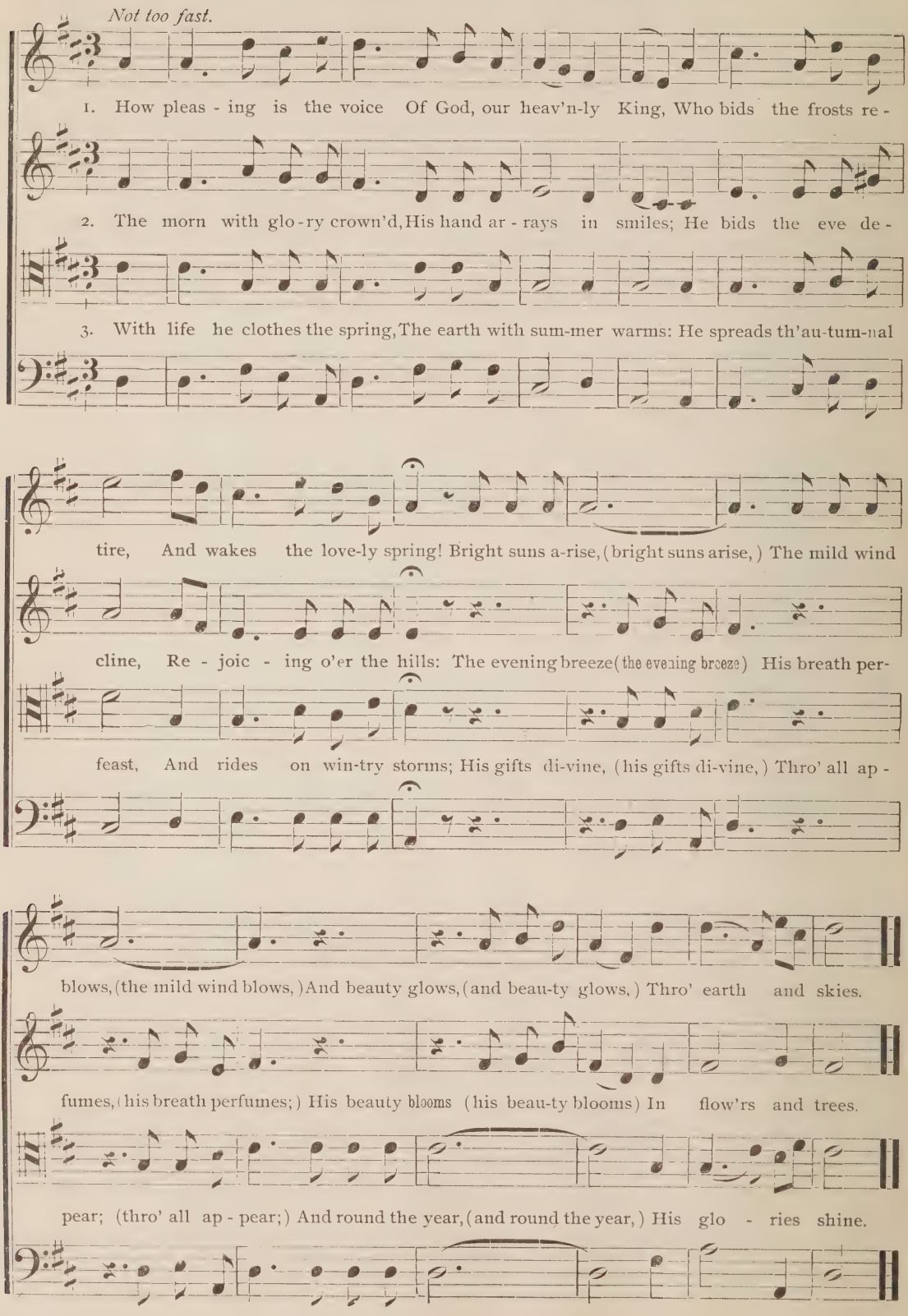
WE ROAM THRO' FOREST SHADES.

From the German. Arr. by S. W. S.


SOLO.
1. We roam thro' for - est shades, We clam - ber o'er the mount,
2. The rays of sun - set gild The lake - let's glass - y breast,
3. On glanc - ing, gor - geous wings, The swal-lows sweep-ing glide;
4. All day up - on the hill, We've chas'd the cham-ois fair;
We come thro' sum - mer glades To rest be - side the fount.
The pur - ple air is still'd, All things in - vite to rest.
Each bright bird sweet - ly sings, The gen - tle e - ven - tide.
But deep - er joy now thrills, Be - neath the ev - 'ning star.
mf CHORUS.
Bold - ly we roam, all day, the moun - tain, Fear - less we wan-der where the
Bold - ly we roam, all day, the moun - tain, Fear - less we wan-der where the

p
gla - ciers shine; Joy - ous at eve, we seek the fount - ain, Friends in the
p
gla - ciers shine; Joy - ous at eve, we seek the fount - ain, Friends in the
f
val - ley, O how sweet to re - cline. La la la la la la la la
f
val - ley, O how sweet to re - cline. La la la la la la la la
Repeat pp
1
2
la la la la la la la la la la la la la la la la la la la la, la.
la la la la la la la la la la la la la la la la la la la la, la.

THE VOICE OF GOD.


Not too fast.
1. How pleas - ing is the voice Of God, our heav'n-ly King, Who bids the frosts re -
2. The morn with glo - ry crown'd, His hand ar - rays in smiles; He bids the eve de -
3. With life he clothes the spring, The earth with sum-mer warms: He spreads th'au-tum-nal
tire, And wakes the love-ly spring! Bright suns a-rise, (bright suns arise,) The mild wind
cline, Re - joic - ing o'er the hills: The evening breeze (the evening breeze) His breath per-
feast, And rides on win-try storms; His gifts di-vine, (his gifts di-vine,) Thro' all ap -
blows, (the mild wind blows,) And beauty glows, (and beau-ty glows,) Thro' earth and skies.
fumes, (his breath perfumes;) His beauty blooms (his beau-ty blooms) In flow'rs and trees.
pear; (thro' all ap - pear;) And round the year, (and round the year,) His glo - ries shine.

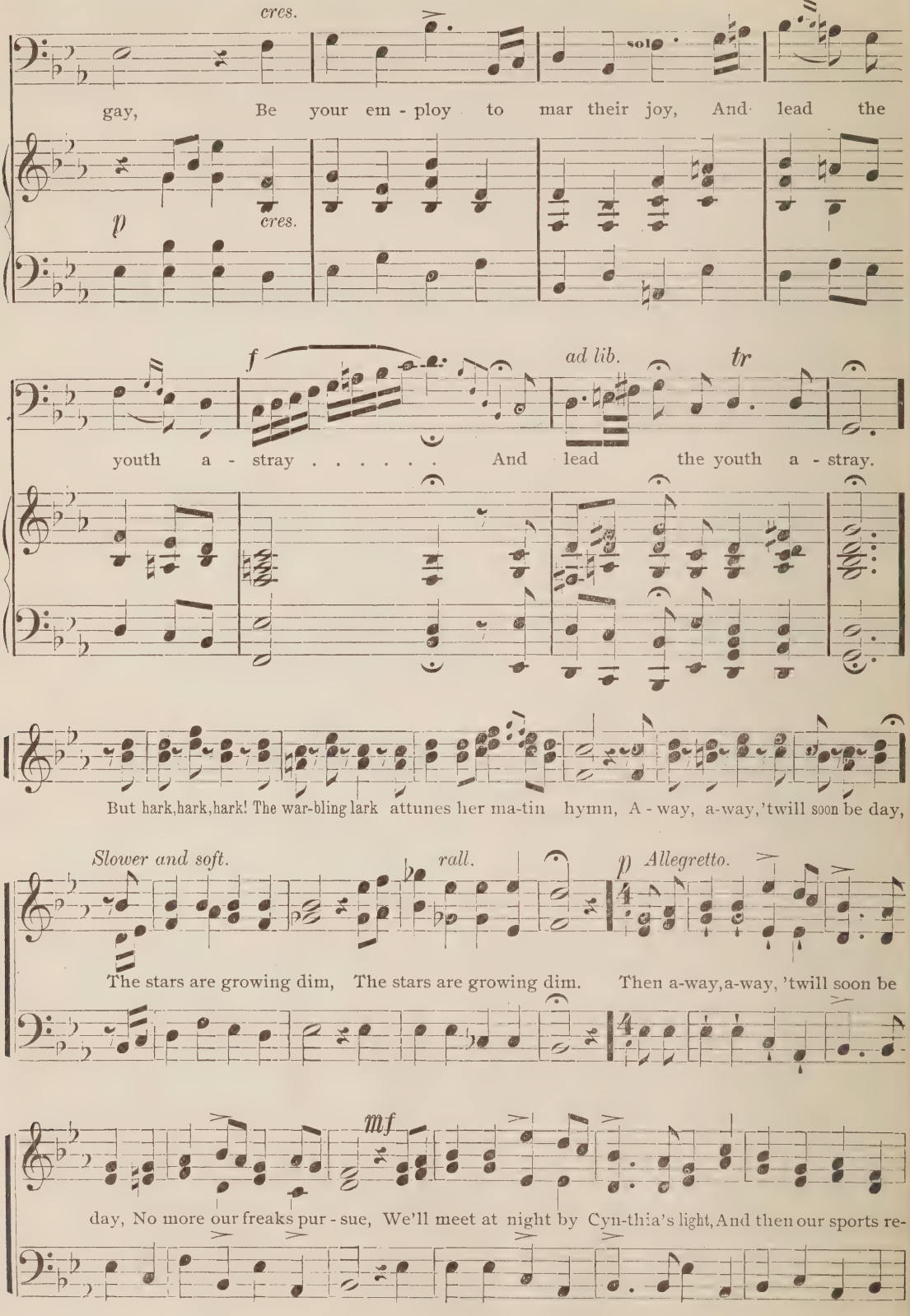
COME, FAIRIES, TRIP IT ON THE GRASS.

(Trio.) *

JOHN PARRY.

Allegro.
Come fai - ries, trip it on the grass, with a ho, ho, ho, ho, ho, And mock dull
f
p
cres.
mor - tals as they pass, with a ho, ho, ho, ho ho, While the stars are shin-ing
While the
bright, Let us dance by their sparkling light, With a ho, ho, ho, With a
stars are shin - ing bright, Let us dance by their sparkling light,
2d time ritard.
Largo. p
ho, ho, ho! with a ho, ho, ho, ho, ho! Slow - ly ris - ing, slow - ly
p
cres
3
p
D. C. omiting the repeats
ris - ing. slow - ly ris - ing, see the moon, By her beams we'll rev - el soon.
BASE SOLO. Moderato.
mf
Be - hold yon swain steals o'er the plain, To meet a la - dy

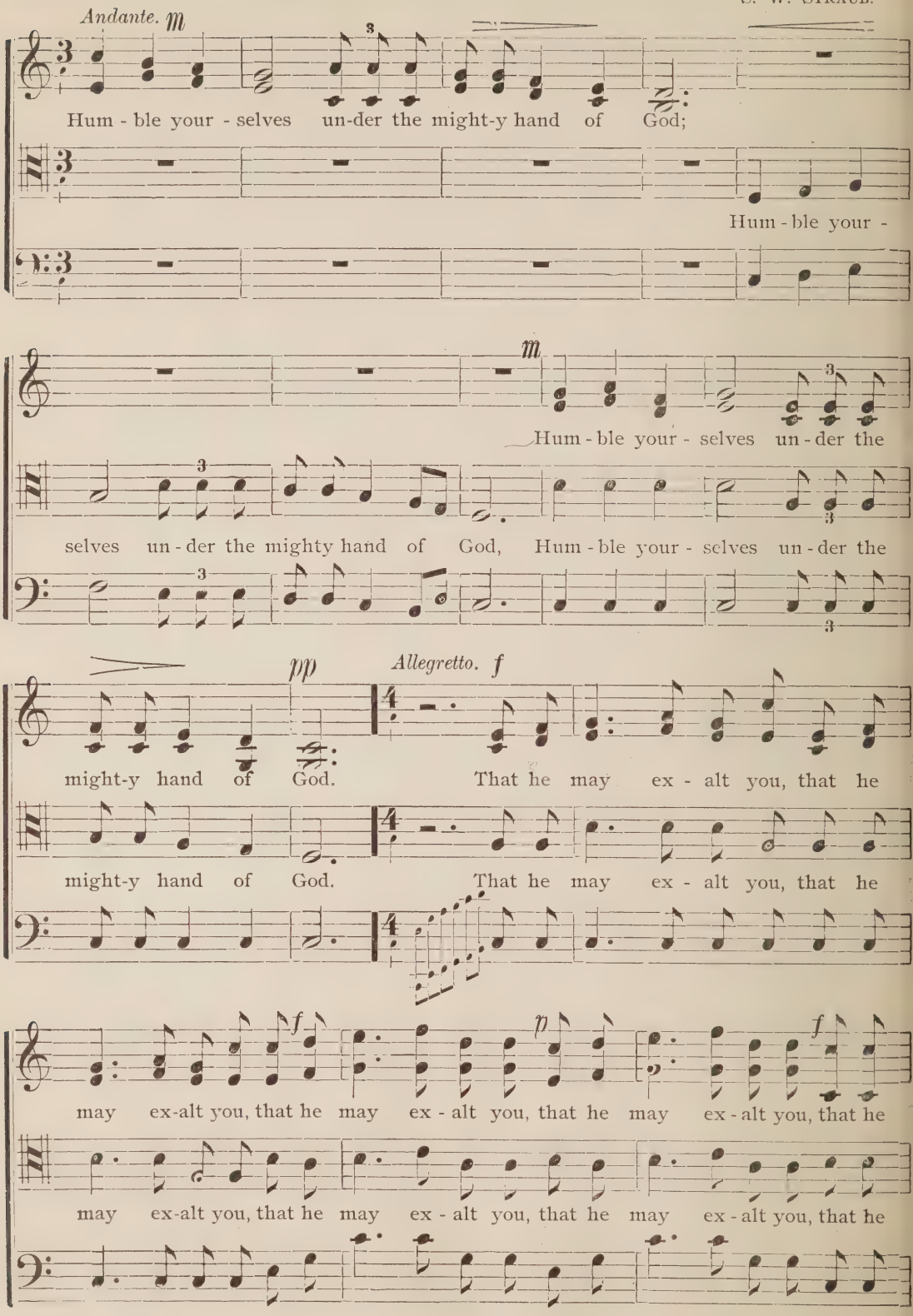
* May be all Men's voices, or all Ladies' voices, or Alto, Tenor and Base.


cres.
sola
gay, Be your em - ploy to mar their joy, And lead the
p
cres.
f
ad lib.
tr
youth a - stray . . . . . And lead the youth a - stray.
But hark, hark, hark! The war-bling lark attunes her ma-tin hymn, A - way, a-way, 'twill soon be day,
Slower and soft.
rall.
p Allegretto.
The stars are growing dim, The stars are growing dim. Then a-way, a-way, 'twill soon be
mf
day, No more our freaks pur - sue, We'll meet at night by Cyn-thia's light, And then our sports re-

cres.
new. A - way, a - way, a - way! no more our freaks pur - sue, We'll
new. A - way, a - way, a - way, no more our freaks pur -
p
f
p
meet at night by Cynthia's light, And then our sports re - new, With a ho ho ho . . .
p
f
sue, by Cynthia's light, And then our sports re - new, With a ho ho
With a
f
mf
f
. . . . ho ho . . . ho ho ho! We'll meet at night by Cynthia's light, And
ho ho ho ho ho ho! We'll meet at night by Cynthia's light, And
ho ho ho . . . ho ho ho!
p
rit.
then our sports re - new. With a ho ho ho ho ho . . . . . .
then our sports re - new. With a ho ho ho With a ho ho ho ho ho. . .

THAT HE MAY EXALT YOU.

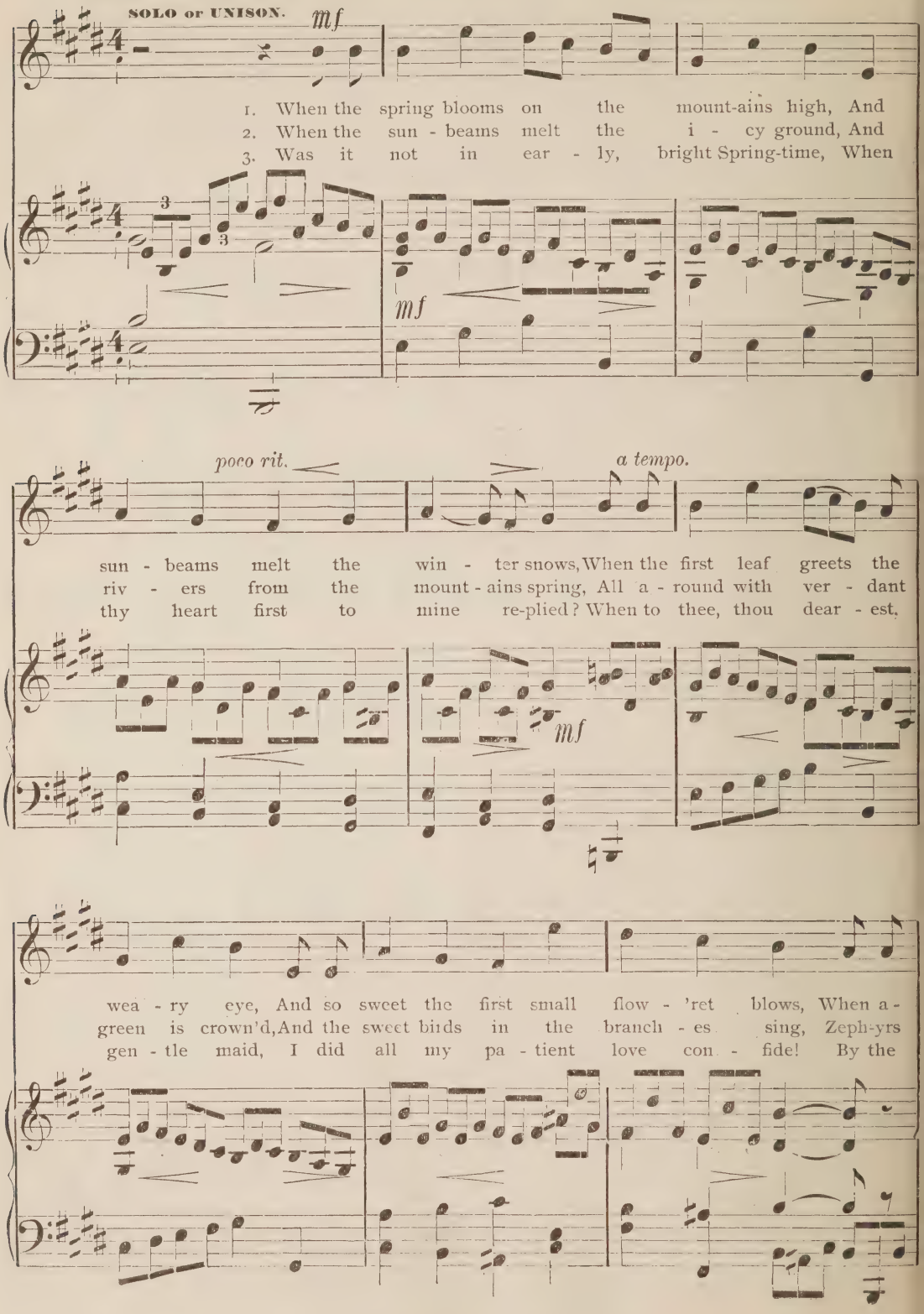
S. W. STRAUB.

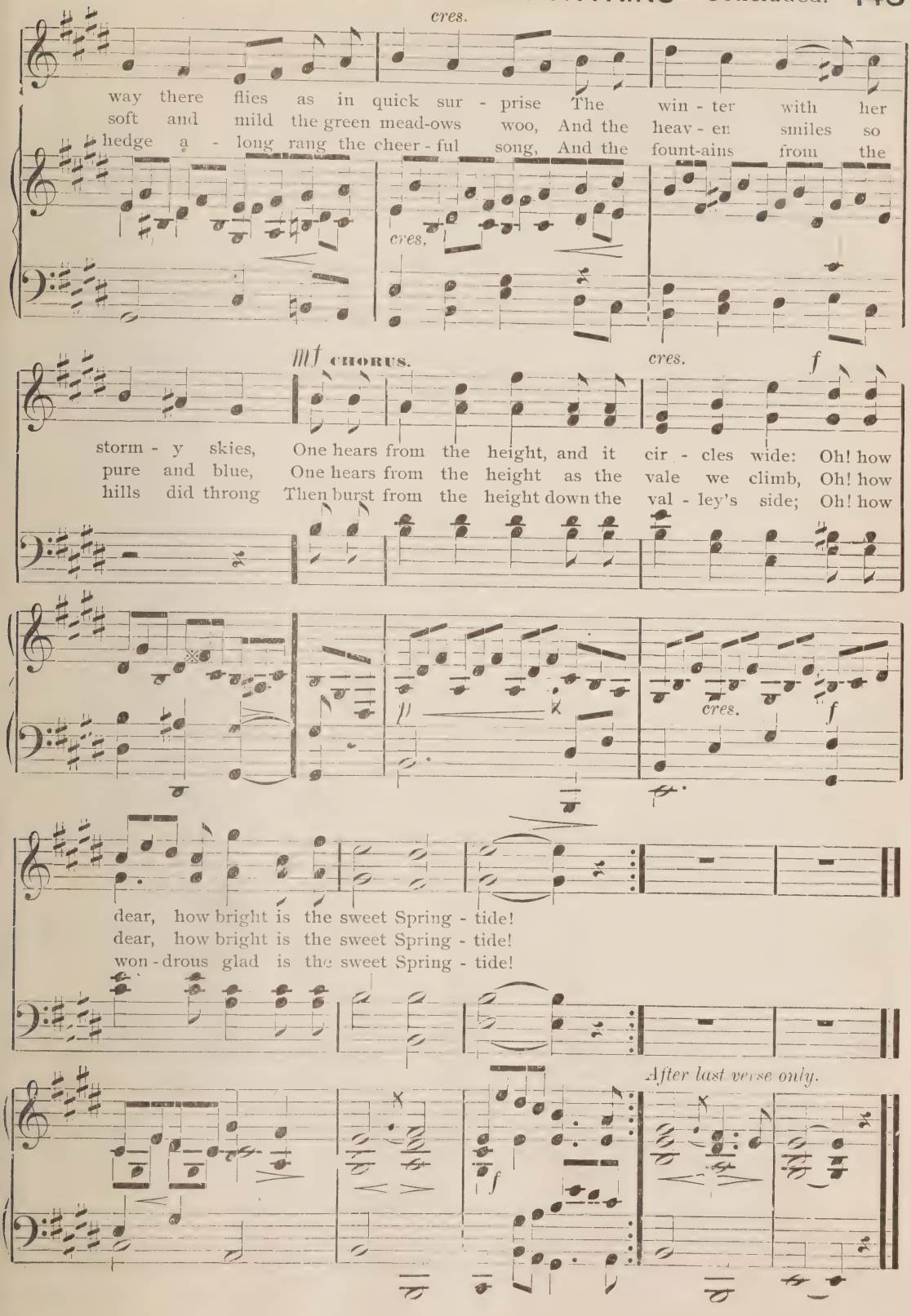

Andante. m
Hum - ble your - selves un-der the might-y hand of God;
Hum - ble your -
m
Hum - ble your - selves un - der the
selves un - der the mighty hand of God, Hum - ble your - selves un - der the
pp
Allegretto. f
might-y hand of God.
That he may ex - alt you, that he
might-y hand of God.
That he may ex - alt you, that he
f
p
f
may ex-alt you, that he may ex - alt you, that he may ex - alt you, that he
may ex-alt you, that he may ex - alt you, that he may ex - alt you, that he

ff
FINE.
SOLO. Alto or Baritone. Rather slow.
may ex - alt . . . . you.
Cast - ing all . . . . your cares up -
Male Quartet.
p
may ex - alt . . . . you.
Cast - ing all your cares up -
m
on him, cast - ing all . . . . . your cares up - on him, cast - ing
on him, cast - ing all your cares up - on him,
f
all . . . . your cares up - on him, for he car - eth for you,
cast - ing all your cares up - on him, for he car - eth for you,
he car - eth for you.
he car - eth for you.
Octaves.

SPRING BLOOMS ON THE MOUNTAINS.

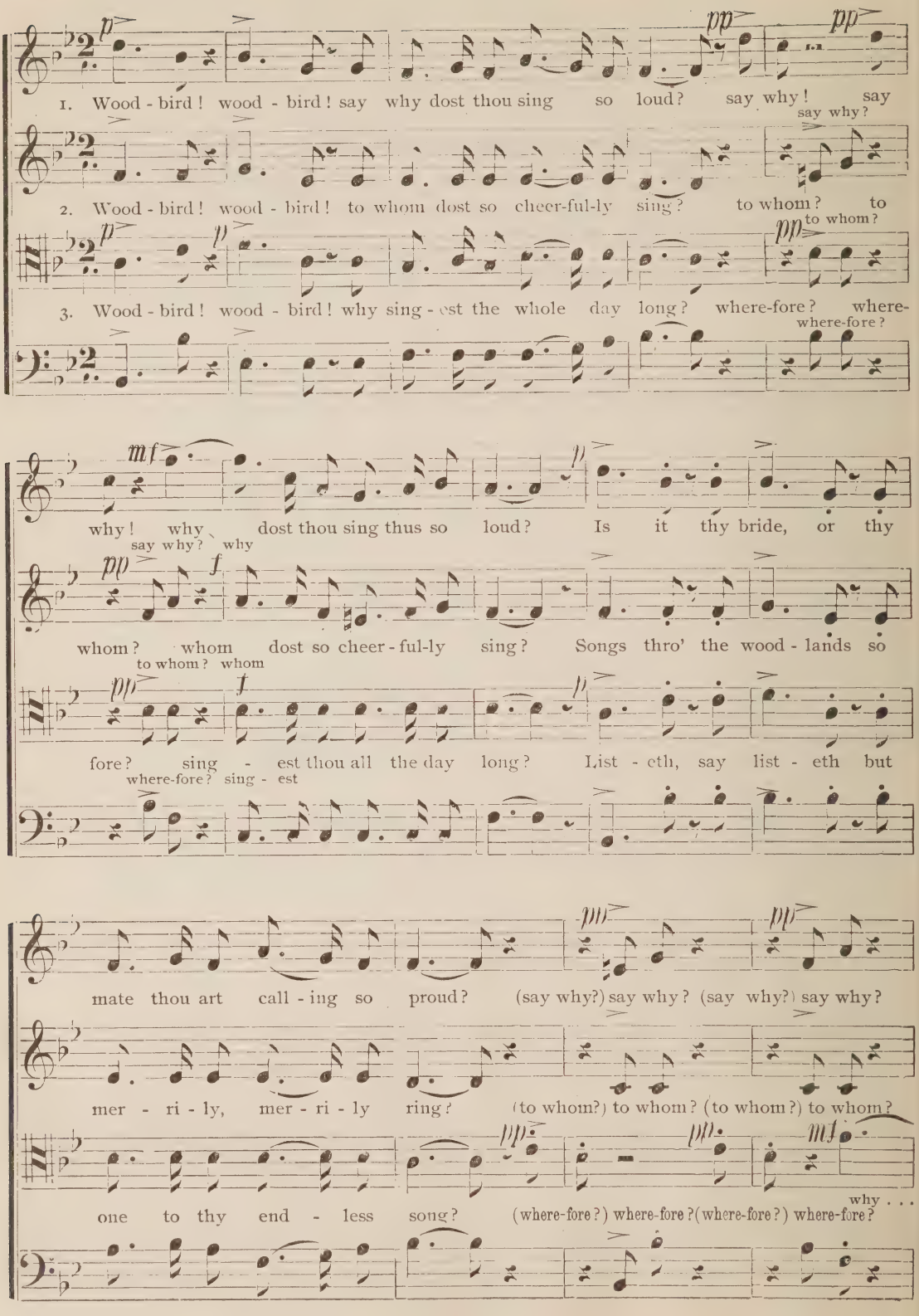
Allegro vivace. Brightly. FRANZ. Arr. by S. W. S.


SOLO or UNISON.
mf
1. When the spring blooms on the mount-ains high, And
2. When the sun - beams melt the i - cy ground, And
3. Was it not in ear - ly, bright Spring-time, When
mf
poco rit.
a tempo.
sun - beams melt the win - ter snows, When the first leaf greets the
riv - ers from the mount - ains spring, All a - round with ver - dant
thy heart first to mine re-plied? When to thee, thou dear - est,
mf
wea - ry eye, And so sweet the first small flow - 'ret blows, When a -
green is crown'd, And the sweet birds in the branch - es sing, Zeph-yrs
gen - tle maid, I did all my pa - tient love con - fide! By the


cres.
way there flies as in quick sur - prise The win - ter with her
soft and mild the green mead-ows woo, And the heav - en smiles so
hedge a - long rang the cheer - ful song, And the fount-ains from the
cres.
mf CHORUS.
cres.
f
storm - y skies, One hears from the height, and it cir - cles wide: Oh! how
pure and blue, One hears from the height as the vale we climb, Oh! how
hills did throng Then burst from the height down the val - ley's side; Oh! how
cres.
f
dear, how bright is the sweet Spring - tide!
dear, how bright is the sweet Spring - tide!
won - drous glad is the sweet Spring - tide!
After last verse only.
f

WOOD-BIRD.

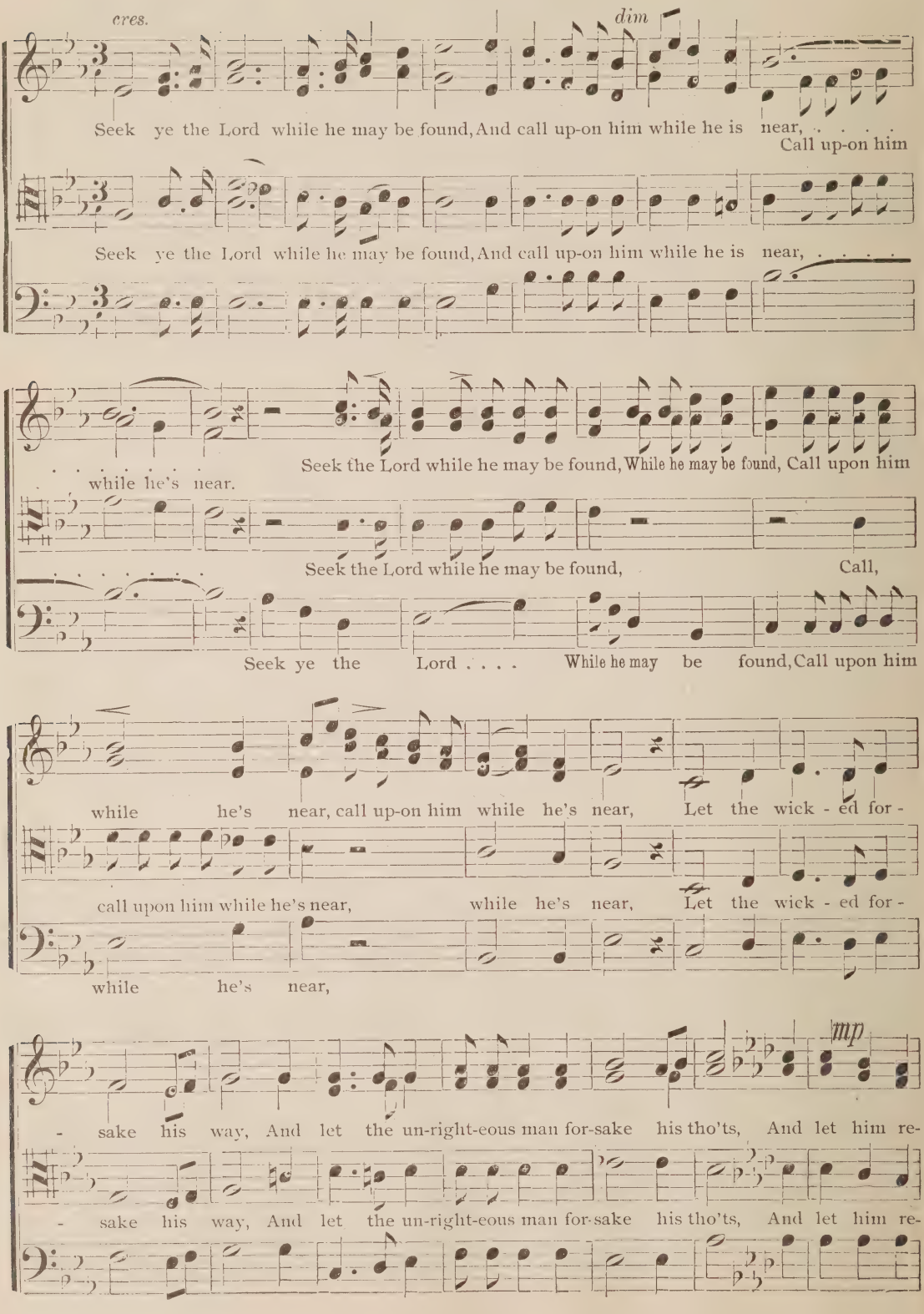
F. Abt.


1. Wood - bird! wood - bird! say why dost thou sing so loud? say why! say
2. Wood - bird! wood - bird! to whom dost so cheer-ful-ly sing? to whom? to
3. Wood - bird! wood - bird! why sing - est the whole day long? where-fore? where-
say why?
to whom?
where-fore?
why! why dost thou sing thus so loud? Is it thy bride, or thy
say why? why
whom? whom dost so cheer - ful-ly sing? Songs thro' the wood - lands so
to whom? whom
fore? sing - est thou all the day long? List - eth, say list - eth but
where-fore? sing - est
mate thou art call - ing so proud? (say why?) say why? (say why?) say why?
mer - ri - ly, mer - ri - ly ring? (to whom?) to whom? (to whom?) to whom?
one to thy end - less song? (where-fore?) where-fore? (where-fore?) where-fore?
why . . .

mf
f
why dost thou sing so loud? Am nei - ther mate nor bride a-vowed, But
dost thou so cheer-ful - ly sing? My heart is full, but not with care, But
where-fore thus end-less thy song? I sing a - way my whole life long, Not
f pin moso. p pp p
in the woods I must sing loud, Why not? why not? I know not why I'm
tho'ts as light, as light as air, Knows not, knows not, it knows not why 'tis
f piu moso. p pp p
car - ing who may hear my song, Wood - birds, wood - birds they ev - er must be
accel.
poco rit.
sing - ing, I know . . . . . not why I'm sing - - - ing.
Sing - - - - - ing,
sing - ing, It knows . . . . . not why 'tis sing - - - ing.
sing - ing, They ev - - - - - er must be sing - - - ing.
Sing - - - - - ing,

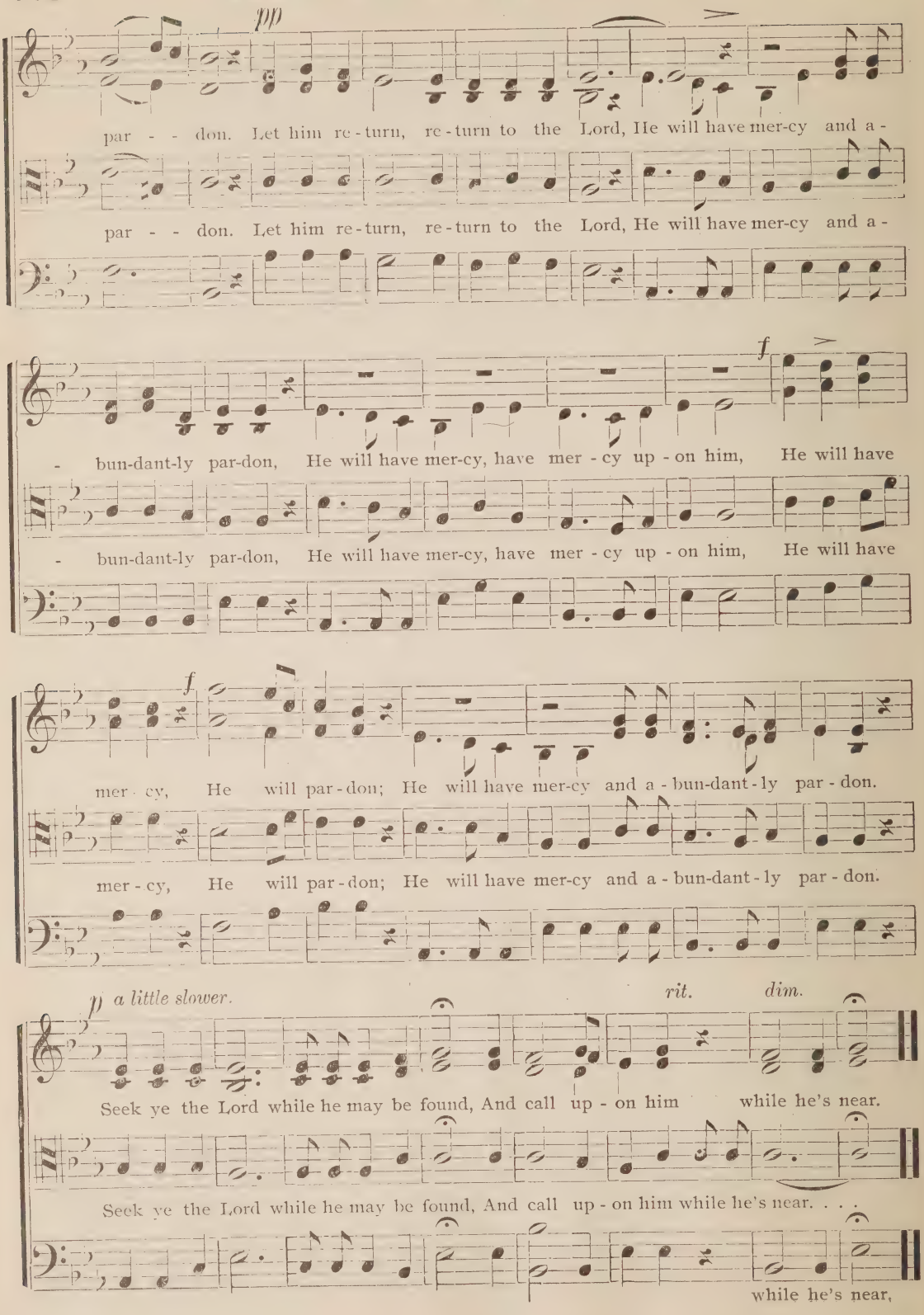
SEEK YE THE LORD.

Moderato. W. B. B. from the "Mendelssohn Collection."


cres.
dim
Seek ye the Lord while he may be found, And call up-on him while he is near,
Call up-on him
Seek ye the Lord while he may be found, And call up-on him while he is near,
Seek the Lord while he may be found, While he may be found, Call upon him
while he's near.
Seek the Lord while he may be found,
Call,
Seek ye the Lord . . . . While he may be found, Call upon him
while he's near, call up-on him while he's near, Let the wick - ed for -
call upon him while he's near, while he's near, Let the wick - ed for -
while he's near,
mp
- sake his way, And let the un-right-eous man for-sake his tho'ts, And let him re-
- sake his way, And let the un-right-eous man for-sake his tho'ts, And let him re-

turn un - to the Lord, For he will have mer-cy, have mercy up - on him,
mf
turn un - to the Lord, For he will have mer-cy, have mercy up - on him, Let him re-
Let him re - turn, un - to the Lord, un-to the Lord, He will have mer-cy up - on
turn, re - turn to the Lord, ... un-to the Lord, He will have mer-cy up - on
Let him re - turn, un - to the Lord,
He will a - bundantly
f
him; He will have mercy and abundantly par - don. Let him re - turn un - to the
him; He will a - bundantly par - don. Let him re - turn un - to the
cres.
Lord, He will have mer - cy, have mer-cy up - on him, He will a - bun-dant - ly
Lord, He will have mer-cy, have mer-cy up - on him, He will a - bun-dant - ly
He will have mer - - cy,

SEEK YE THE LORD—Concluded.


pp
par - - don. Let him re-turn, re-turn to the Lord, He will have mer-cy and a -
par - - don. Let him re-turn, re-turn to the Lord, He will have mer-cy and a -
f
- bun-dant-ly par-don, He will have mer-cy, have mer - cy up - on him, He will have
- bun-dant-ly par-don, He will have mer-cy, have mer - cy up - on him, He will have
f
mer - cy, He will par-don; He will have mer-cy and a - bun-dant - ly par - don.
mer - cy, He will par-don; He will have mer-cy and a - bun-dant - ly par - don.
p a little slower.
rit.
dim.
Seek ye the Lord while he may be found, And call up - on him while he's near.
Seek ye the Lord while he may be found, And call up - on him while he's near. . . .
while he's near.

BLOW ON!

Allegro Animato.

Arr. by S. W. S.

1. Blow on! (blow on!) blow on! we love the howl - - ing Of winds that
2. Roll on! (roll on!) roll on! we love the mo - - tion Of waves that
3. Flash on! (flash on!) flash on! we love the gleam - ing, That thro' the

1. the howl-ing, the howl-ing Of
2. the mo-tion, the mo-tion Of
3. the gleam-ing, the gleam-ing,

waft us o'er the sea; As fear - less as the wolf that's
bear us on our way; No swift - - er bark e'er sail'd the
dark - ness shows our way; The black . . . . . flag still is proud - ly

Blow on! blow on! As fear - less as the
Roll on! roll on! No swift - er bark e'er
Flash on! flash on! The black flag still is

FINE. *Furioso.* **All in Unison.**

prowl - - ing Up - on our na - tive hills are we. The doom'd in
o - - cean, No skiff more light - ly skims the bay. The light - ning
stream - ing, As proud - ly as it floats by day. The wave's roar

wolf that's prowling
sail'd the o - cean,
proud - ly stream-ing

ter - ror fly by-fore us, We've nail'd the black flag to the mast! It there shall
from the sky is flash-ing! The thun - der's dis-tant roar we hear, But while o'er
with the thun-der ming-ling, Is mu - sic that we love to hear; The light - ning's

cres.

cres.

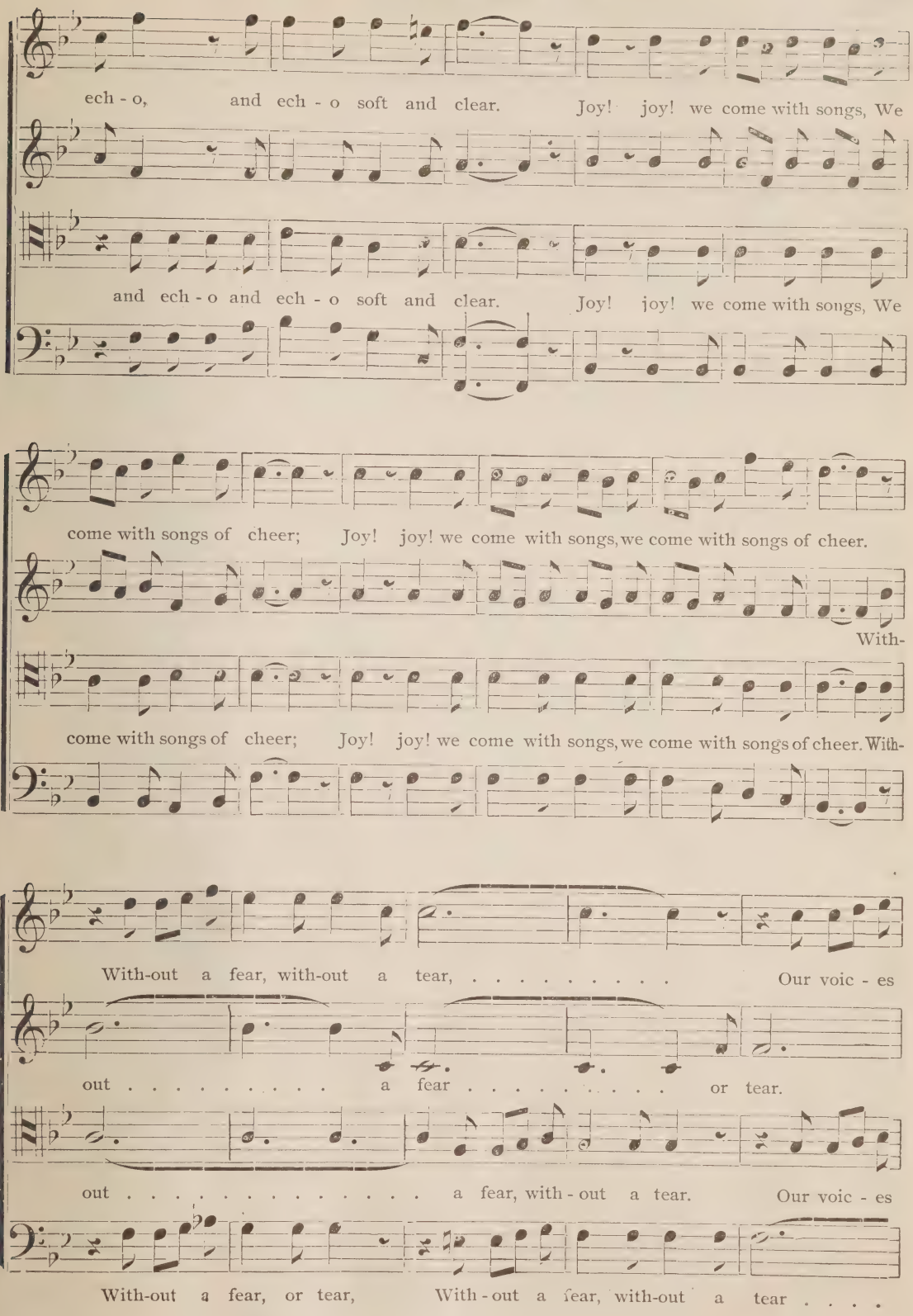
D. C

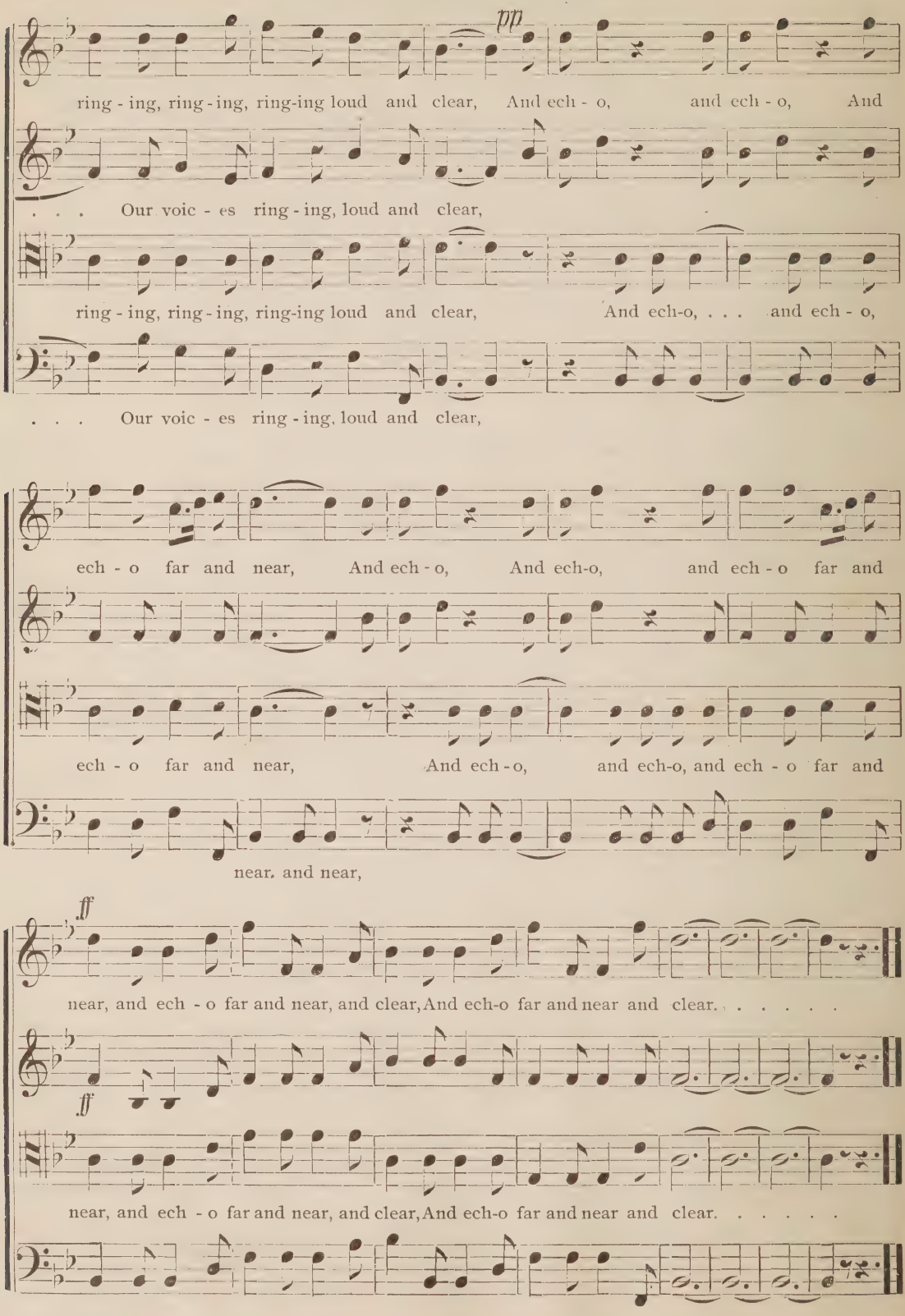
float tri-um-phant o'er us, We will de - fend it to the last!
seas we thus are dash-ing, We, waves, nor winds nor lightnings fear!
flash at midnight shining, Shows us a scene for - ev - er dear!

JOY! JOY! WE COME!

S. W. S. Arr. from BISHOP by S. W. S.

Joy, joy! we come with songs, we come with songs of cheer, We
Joy, joy! we come with songs, we come with songs of cheer, Joy! joy! we come with songs. We
come with songs of cheer; Our voices loud will ring, our voic-es loud will ring, And
come with songs of cheer; Our voices loud will ring, will ring, our voices loud will ring, will ring;
ech - o, and ech - o, and ech - o soft and clear . . . And ech - o, And
And ech-o, and ech-o, ech - o soft and clear, and clear, and ech - o

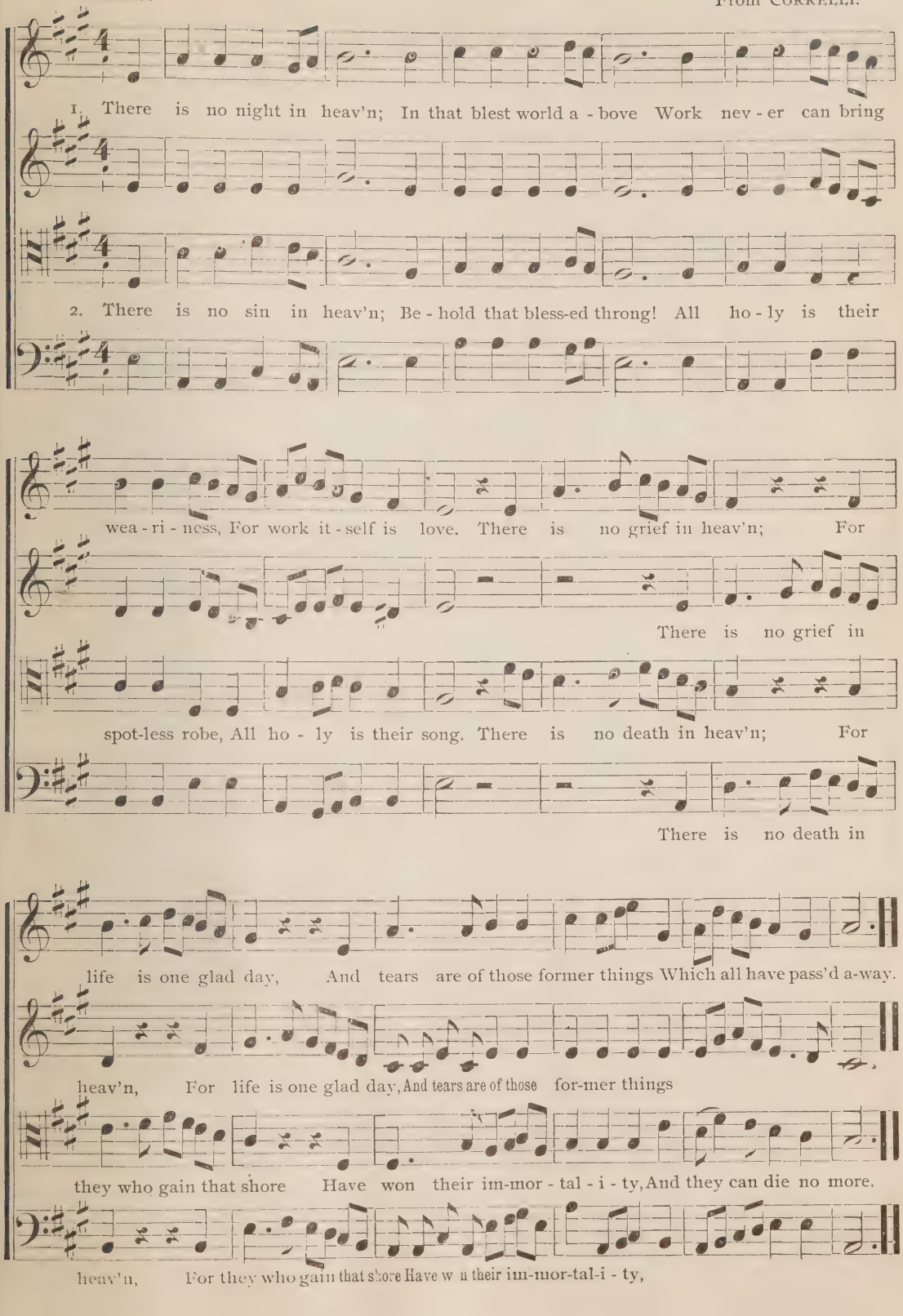

ech - o, and ech - o soft and clear. Joy! joy! we come with songs, We
and ech - o and ech - o soft and clear. Joy! joy! we come with songs, We
come with songs of cheer; Joy! joy! we come with songs, we come with songs of cheer.
With-
come with songs of cheer; Joy! joy! we come with songs, we come with songs of cheer. With-
With-out a fear, with-out a tear, ... Our voic - es
out . . . . . a fear . . . . . or tear.
out . . . . . a fear, with - out a tear. Our voic - es
With-out a fear, or tear, With - out a fear, with-out a tear . . . .


pp
ring - ing, ring - ing, ring-ing loud and clear, And ech - o, and ech - o, And
. . . Our voic - es ring - ing, loud and clear,
ring - ing, ring - ing, ring-ing loud and clear, And ech-o, . . . and ech - o,
. . . Our voic - es ring - ing, loud and clear,
ech - o far and near, And ech - o, And ech-o, and ech - o far and
ech - o far and near, And ech - o, and ech-o, and ech - o far and
near, and near,
ff
near, and ech - o far and near, and clear, And ech-o far and near and clear. . . . . .
ff
near, and ech - o far and near, and clear, And ech-o far and near and clear. . . . . .

IN HEAVEN.

Moderato.

From CORRELLI.


1. There is no night in heav'n; In that blest world a - bove Work nev - er can bring
2. There is no sin in heav'n; Be - hold that bless-ed throng! All ho - ly is their
wea - ri - ness, For work it - self is love. There is no grief in heav'n; For
There is no grief in
spot-less robe, All ho - ly is their song. There is no death in heav'n; For
There is no death in
life is one glad day, And tears are of those former things Which all have pass'd a-way.
heav'n, For life is one glad day, And tears are of those for-mer things
they who gain that shore Have won their im-mor - tal - i - ty, And they can die no more.
heav'n, For they who gain that shore Have w n their im-mor-tal-i - ty,

LIST TO THE CONVENT BELLS.

Allegro. Arr. by S. W. S.

1. List! 'tis mu - sic steal - ing O - ver the rip - pling sea, Bright, yon moon is
2. Mu - sic sounds the sweet - est When on the moon-lit sea; Sails our bark the
beam - ing O - ver each tow'r and tree. List! 'tis mu - sic steal - ing
fleet - est, To a sweet mel - o - dy. Mu - sic sounds the sweet - est
mf
mf
O - ver the rip - pling sea, Bright yon moon is beam - ing O - ver each tow'r and
When on the moon-lit sea; Sails our bark the fleet - est To a sweet mel-o -
do
mi
tree. The waves seem list-'ning to the sound, As si - lent - ly they flow O'er
dy. Then, as we're gen - tly sail - ing, We'll sing that plain - tive strain Which

cor - al groves and fair-y ground, And sparkling caves be - low. List! 'tis mu - sic
mem-'ry makes en - dear - ing, And home re-calls a - gain. List! 'tis mu - sic
steal - ing O - ver the rip - pling sea, Bright yon moon is beam - ing
steal - ing O - ver the rip - pling sea, Bright yon moon is beam - ing
O - ver each tow'r and tree. List! List! List to the con - vent
O - ver each tow'r and tree. List! List! List to the con - vent
p
mf ad lib.
bells: List! List! List to the con - vent bells.
bells; List! List! List to the con - vent bells.

* Grace notes one octave higher.

THE VESPER SONG.

W. WILLIAMS.

A Base Solo, with Chorus, representing the Vesper Song as sung by a choir in a church near at hand; the time being the twilight hour. The accompaniment represents the tolling of the Vesper Bell.

1. Soft - - ly steals the fad - ing light
2. Na - - ture now with sooth - ing tone,
Down the cham - bers of the west, Sweet - ly doth the
Whis - pers, "Man, 'tis time for prayer," Bow thee with thy
shade in - vite From our cares and toils to rest.
God a - lone Pour thy ves - per off - - 'ring there.

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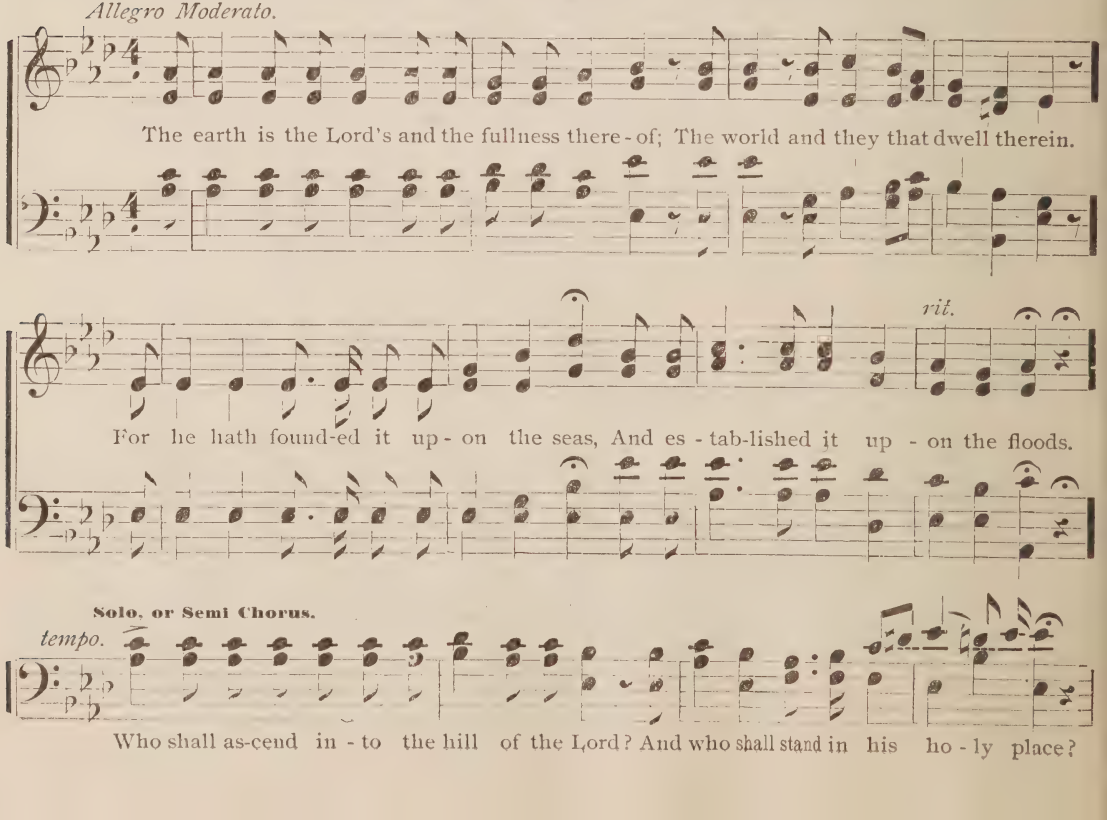
SOLO.
Fa-ther, hear our ev-'ning song While we
Fa-ther guard us while the night Dark - ly
CHORUS.
Fa - ther hear our ev - 'ning song, While we
Fa - ther guard us while the night Dark - ly
bow to give thee praise . . . That our life thou
round her course ful - fills . . . . Wake us when the
bow to give thee praise . . That our life thou
round her course ful - - fills . . . Wake us when the

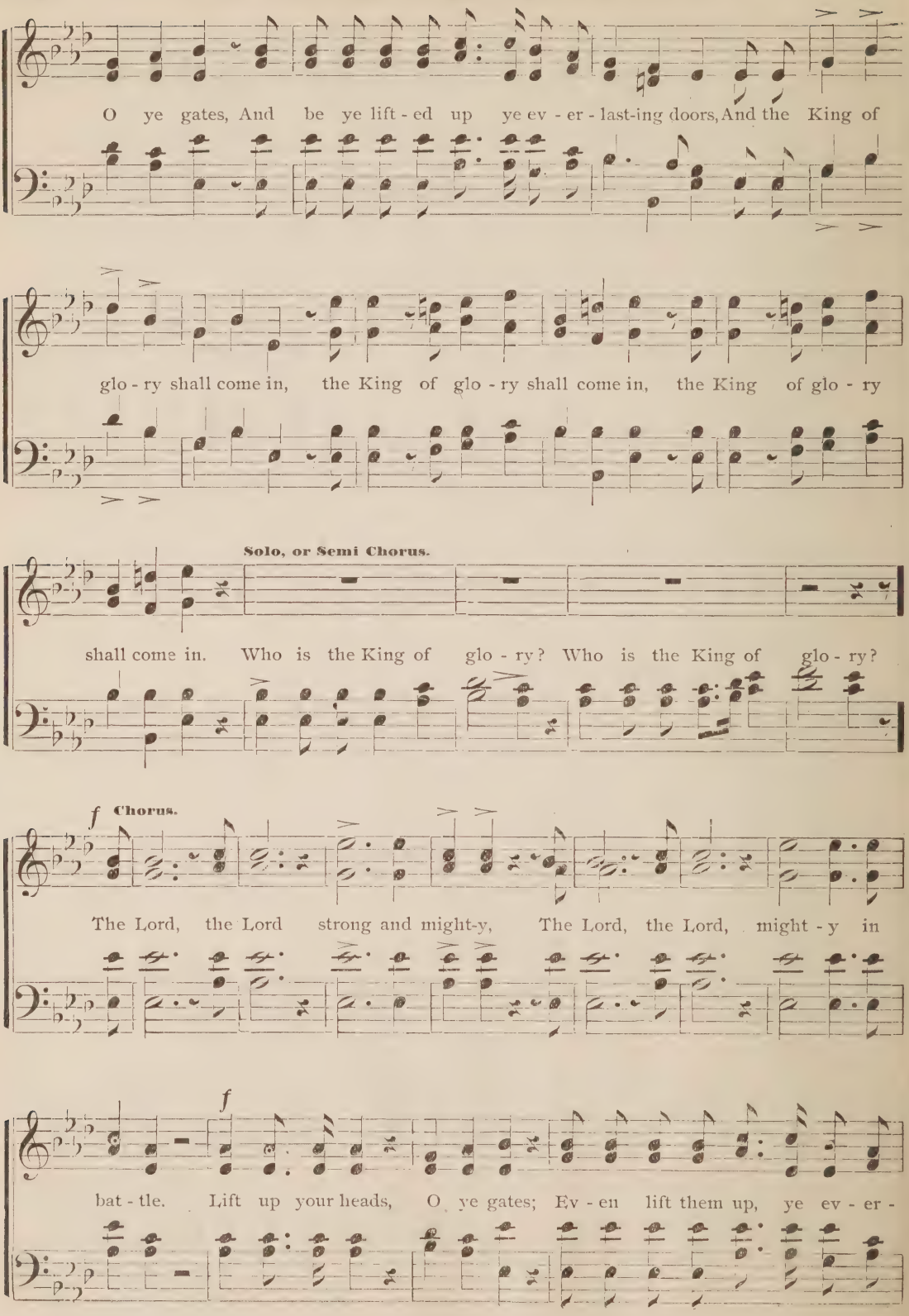
* If preferred, the chorus may be rendered with the mouth closed, producing a humming sound.

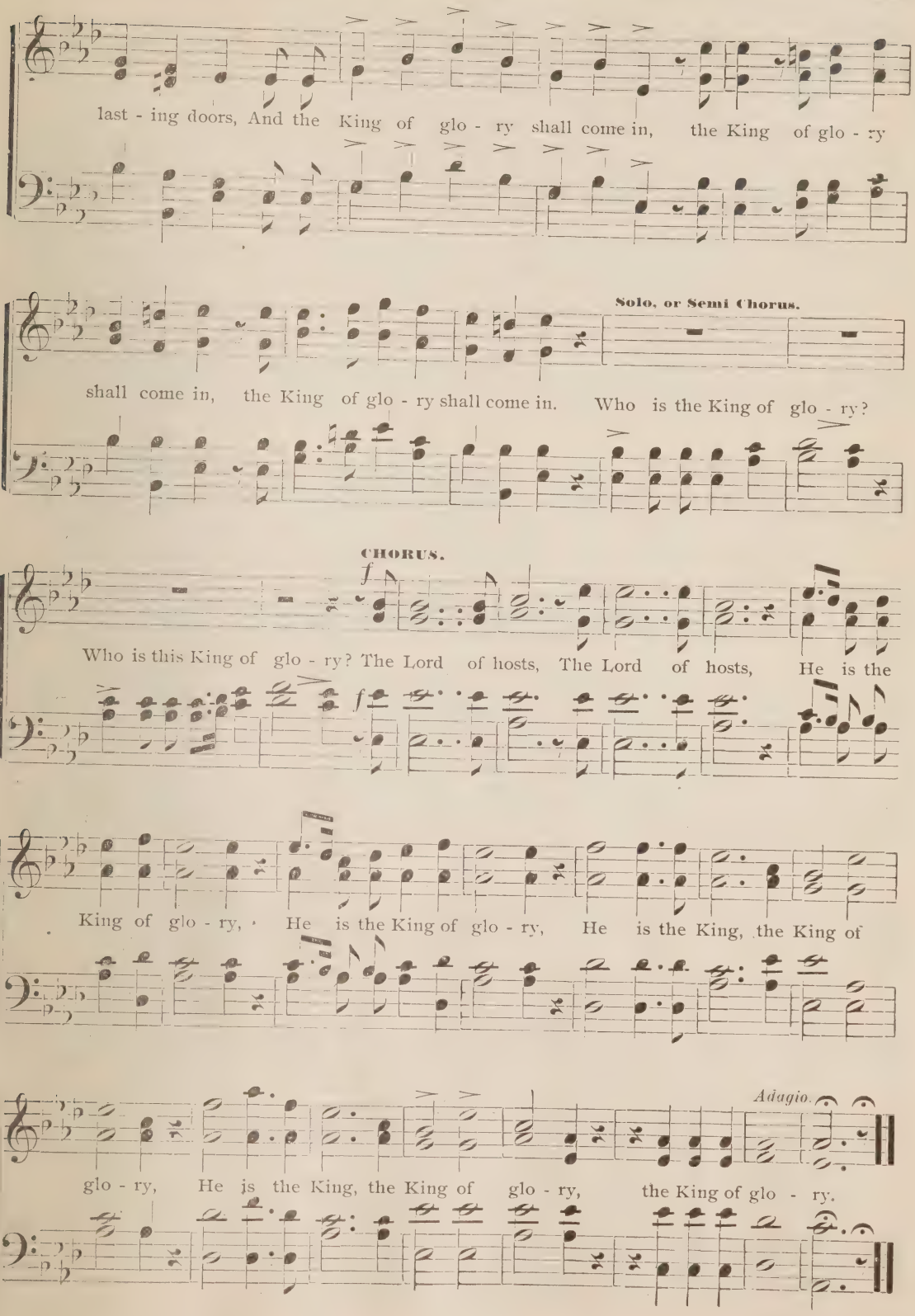
dost pro - long, Length-'ning out our fleet - ing days.
morn - ing light, Smiles a - bove the east - ern hills.
dim.
dost por - long, Length-'ning out our fleet - ing days.
morn - ing light, Smiles a - bove the east - ern hills.

THE EARTH IS THE LORD'S.


Allegro Moderato.
The earth is the Lord's and the fullness there - of; The world and they that dwell therein.
rit.
For he hath found-ed it up - on the seas, And es - tab-lished it up - on the floods.
Solo, or Semi Chorus.
tempo.
Who shall as-cend in - to the hill of the Lord? And who shall stand in his ho - ly place?

Solo. or Semi Chorus.
He that hath clean hands and a pure heart; Who hath not lift-ed up his soul un-to van - i - ty, Nor
Semi Chorus.
sworn de - ceit - ful-ly. He shall re-ceive the bless-ing from the Lord, And right-eous-
ness from the God of his sal - va - tion. He shall re-ceive the bless-ing from the Lord, And
right-eous-ness from the God of his sal - va - tion. This is the gen-er - a - tion of
adagio.
f CHORUS. Allegro.
them that seek him, That seek thy face, O God of Ja - cob. Lift up your heads,


O ye gates, And be ye lift - ed up ye ev - er - last-ing doors, And the King of
glo - ry shall come in, the King of glo - ry shall come in, the King of glo - ry
Solo, or Semi Chorus.
shall come in. Who is the King of glo - ry? Who is the King of glo - ry?
f Chorus.
The Lord, the Lord strong and might-y, The Lord, the Lord, might - y in
f
bat - tle. Lift up your heads, O ye gates; Ev - en lift them up, ye ev - er -

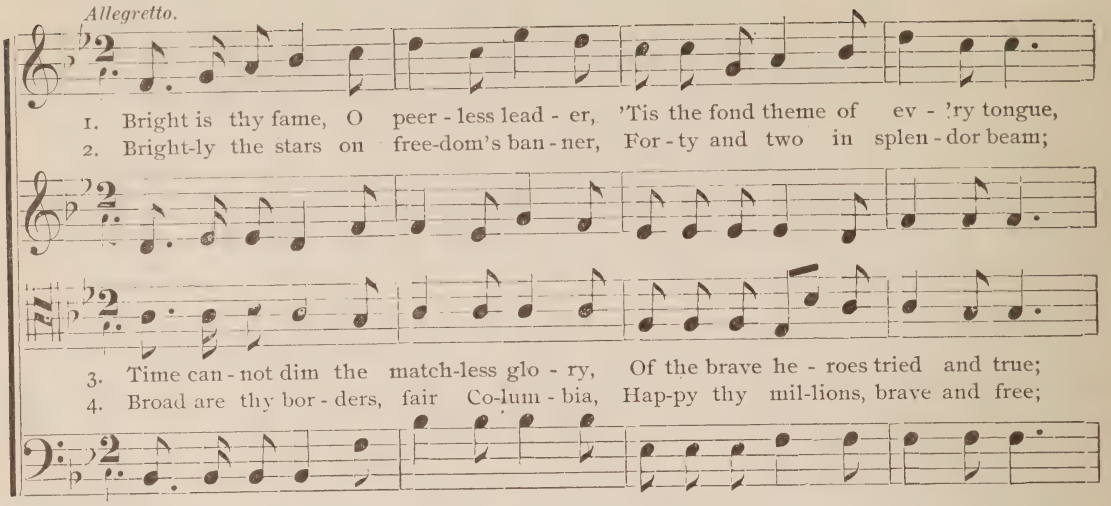

last - ing doors, And the King of glo - ry shall come in, the King of glo - ry
Solo, or Semi Chorus.
shall come in, the King of glo - ry shall come in. Who is the King of glo - ry?
CHORUS.
f
Who is this King of glo - ry? The Lord of hosts, The Lord of hosts, He is the
King of glo - ry, He is the King of glo - ry, He is the King, the King of
Adagio.
glo - ry, He is the King, the King of glo - ry, the King of glo - ry.

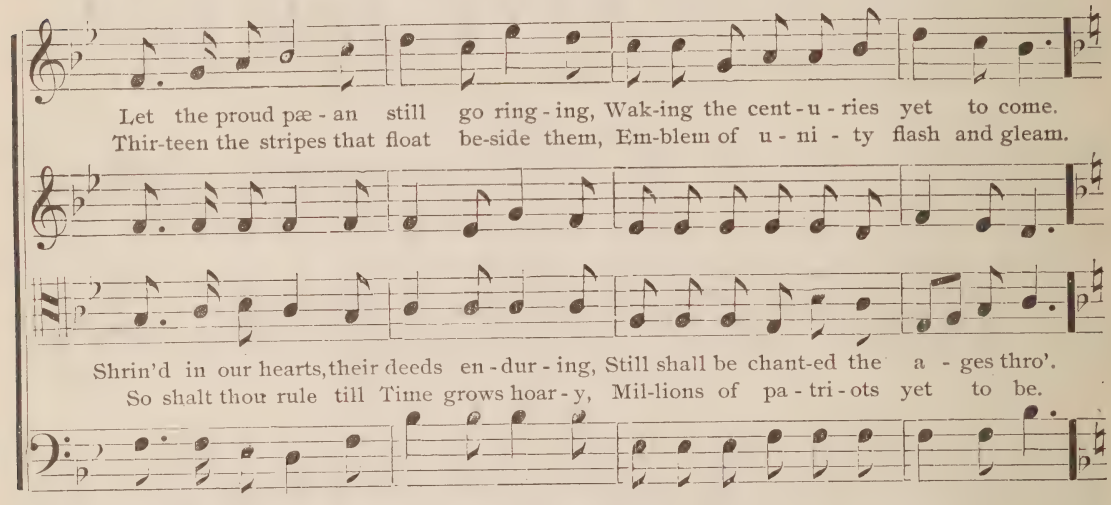
LIBERTY'S CHIEFTAIN.

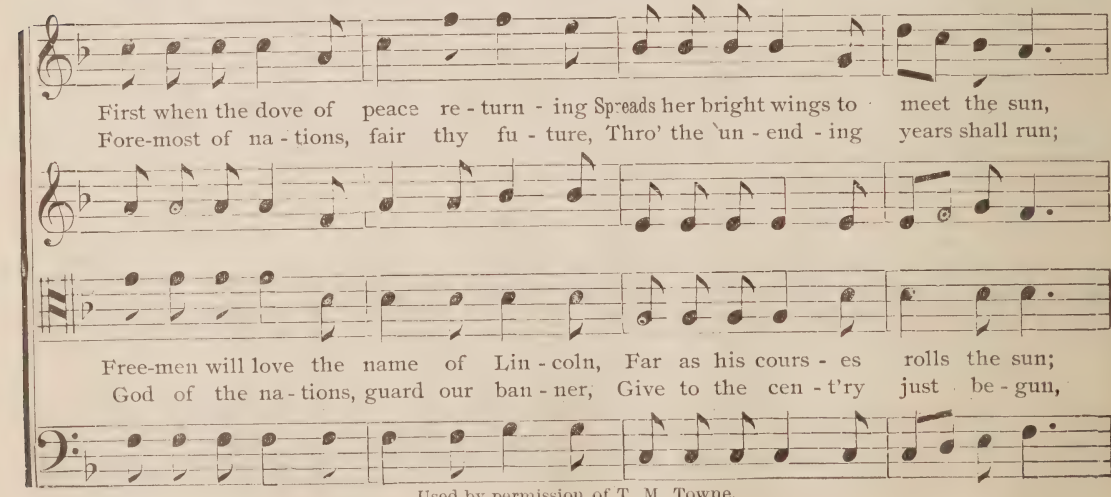
C. A. MURCH.

T. MARTIN TOWNE.

Allegretto.


1. Bright is thy fame, O peer - less lead - er, 'Tis the fond theme of ev - 'ry tongue,
2. Bright-ly the stars on free-dom's ban - ner, For - ty and two in splen - dor beam;
3. Time can - not dim the match-less glo - ry, Of the brave he - roes tried and true;
4. Broad are thy bor - ders, fair Co-lum - bia, Hap-py thy mil-lions, brave and free;


Let the proud pæ - an still go ring - ing, Wak-ing the cent - u - ries yet to come.
Thir-teen the stripes that float be-side them, Em-blem of u - ni - ty flash and gleam.
Shrin'd in our hearts, their deeds en - dur - ing, Still shall be chant-ed the a - ges thro'.
So shalt thou rule till Time grows hoar - y, Mil-lions of pa - tri - ots yet to be.


First when the dove of peace re - turn - ing Spreads her bright wings to meet the sun,
Fore-most of na - tions, fair thy fu - ture, Thro' the un - end - ing years shall run;
Free-men will love the name of Lin - coln, Far as his cours - es rolls the sun;
God of the na - tions, guard our ban - ner, Give to the cen - t'ry just be - gun,

Used by permission of T. M. Towne.

First where the din of bat - tle sound - eth, First in our hearts, is Wash - ing-ton.
Proud - ly we own our coun - try's fa - ther, Lib - er-ty's chief-tain, Wash - ing-ton.
Loy - al hearts love and cher - ish ev - er States-man and sol-dier, Wash - ing-ton.
Lead - ers like him the true and fear - less Pa - tri - ot, Chris-tian, Wash - ing-ton.
CHORUS.
Peal the wild bells,'tis Lib - er-ty's mu - sic, Tell the proud sto - ry of vic - to - ries won;
Peal the wild bells,'tis Lib - er-ty's mu - sic, Tell the proud sto - ry of vic - to - ries won;
Send the glad ti - dings down the bright a - ges, Ech - o - ing on to e - ter - ni-ty's dawn.
Send the glad ti - dings down the bright a - ges, Ech - o - ing on to e - ter - ni-ty's dawn.

WORK FOR THE MASTER.

ADALINE HOHF BEERY.

T. MARTIN TOWNE.

Rather fast.

1. Up, my broth - er, du - ty calls you, Fields are gleam - ing white;
2. There are souls to help and com - fort, Wea - ry of their sin;
3. There are self - ish hearts to con - quer, Way-ward lips to seal;
Lend a hand to help the reap - ing, While the day is bright.
In the strength of our Re - deem - er, Bring the lost ones in.
Strug - gle on for love of Je - sus; He will crown your zeal.
CHORUS.
Work for the Mas - ter, haste, do not de-lay! Wait not the mor-row, Je-sus calls to-day!
Work for the Mas - ter, haste, do not de-lay! Wait not the mor-row, Je-sus calls to-day!
Work with your might, and trust the Sav - ior dear, Work, for he's ev - er near.
Work with your might, and trust the Sav - ior dear, Work, for he's ev - er near.

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CALL UPON HIS HOLY NAME.

Allegretto.

STEIN. Arr. by S. W. S.

O give thanks un - to the Lord, call up - on his ho - ly name. Talk
O give thanks un - to the Lord, call up - on his ho - ly name. Talk
ye of all his won - drous work,
and
Bless the Lord,
ye of all his won - drous work, bless the Lord,
and
Bless the Lord,
f
all that is with - in me, bless his ho - ly name.
f
all that is with - in me, bless his ho - ly name. O give thanks un -

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do
O give thanks un -
to the Lord, call up - on his ho - ly name, his
O give thanks un -
fa
to the Lord, call up - on his ho - ly name, call up -
ho - - - ly name, his ho - ly name, call up -
f
do
O give thanks un -
to the Lord, call up - on his ho - ly name, call up -
f
- on his ho - - ly name, call up -
- on his ho - - ly name, ...

sol
to the Lord, call up - on his ho - ly name. Talk ye of all his
- on his ho - - ly name.
- on his ho - - ly name. Talk ye of all his
his ho - ly name.
won-drous work, and all that is with - in me, bless his
Bless the Lord,
f
won-drous work, Bless the Lord, and all that is with - in me, bless his
Bless the Lord,
f
pp rit.
ho - ly name, O give thanks un - to the Lord, call up - on his ho - ly name.
pp rit.
ho - ly name, O give thanks un - to the Lord, call up - on his ho - ly name.

THE TUNEFUL SOUND OF ROBIN'S HORN.

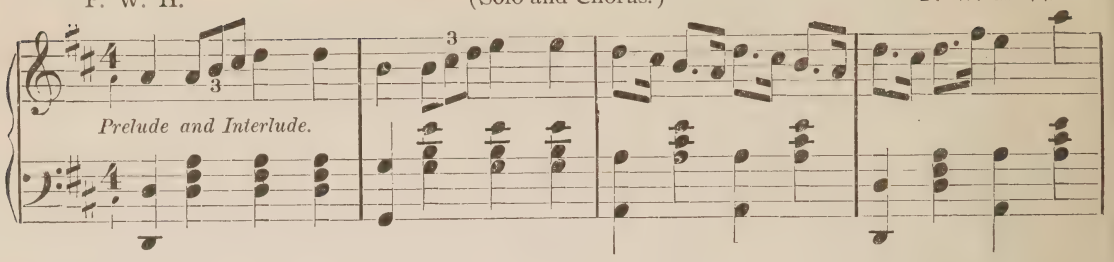
Allegretto. Arr. from "William Tell," by S. W. S.

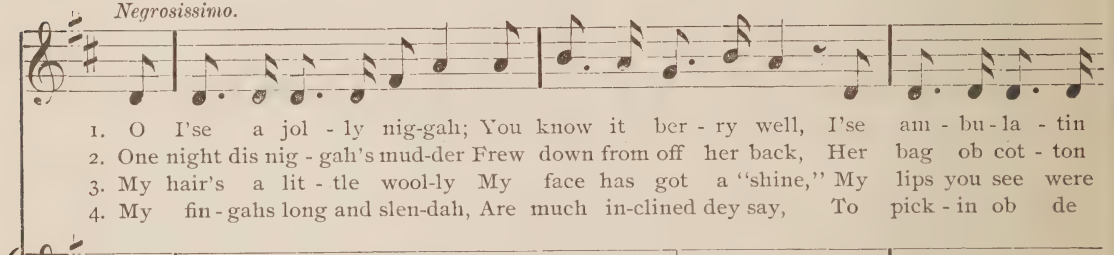
p
1. The tuneful sound of Robin's horn . . . . . .
2. For na-ture now is in her prime . . . . . .
pp
1. Hark the sound of Rob-in's horn, Hark, hark the sound of Rob-in's horn, Hark, hark the sound of
2. Na-ture now is in her prime, Yes, na-ture now is in her prime, Yes, na-ture now is
f
. . . . Hath welcom'd thrice the blushing morn; . . . . . Then
. . . . 'Tis now the lus - ty sum-mer time; . . . . . Then
Rob-in's horn Hath welcom'd thrice the blush-ing morn, Hath welcom'd thrice the blushing morn, Then
in her prime, 'Tis now the lus - ty sum-mer time, 'Tis now the lus - ty summer time, Then
f
p
f
haste, Clo - rin-da, haste, haste a-way, haste, haste a-way, And let us, let us meet the
haste, Clo - rin - da, haste, haste a-way, haste, haste a - way, And let us, let us meet the
p
f
ris-ing day, the day . . . . . .
ris-ing day, the day, And let us meet the ris - ing day, And let us meet the ris - ing

rit.
p
do
And thro' the green-wood let us go,
At noon in some sequester'd glade
pp
day,
Thro' the green-wood let us go, yes, thro' the green-wood
Rest at noon, yes, rest in some se - ques-ter'd glade, yes,
pp
With ar-rows keen and bended bow,
Beneath some oak - tree's ample shade
let us go, yes, let us go, With ar-rows keen and bended bow, With ar-rows keen and
rest in some se-ques-ter'd glade, Be - neath some oak-tree's am-ple shade, Be-neath some oak-tree's
There breathe the mount - - - - ain's fresh'ning gale,
Or scent the blos - - - - - soms in the vale,
We'll feast, nor en - - - - - - vy all the fare,
Which courtly dames . . . . . and bar-ons share
bend-ed bow,
Breathe the mount-ain's fresh'ning gale,
Scent the blossoms in the vale,
Feast, nor en - vy all the fare,
Court-ly dames and bar-ons share,
Breathe the mount-ain's fresh'ning gale,
Scent the blossoms in the vale,
Feast, nor en - vy all the fare,
Court-ly dames and bar-ons share.
am-ple shade,
f
p
1
2
f
Then haste, Clo - rin - da, haste, haste a-way, haste, haste a - way,
And let us, let us meet the ris-ing day, (Omit,) the day.
Then haste, Clo - rin - da, haste, haste a - way, haste, haste a - way,
And let us, let us meet the ris-ing day, (Omit.) the day.
f
p
f

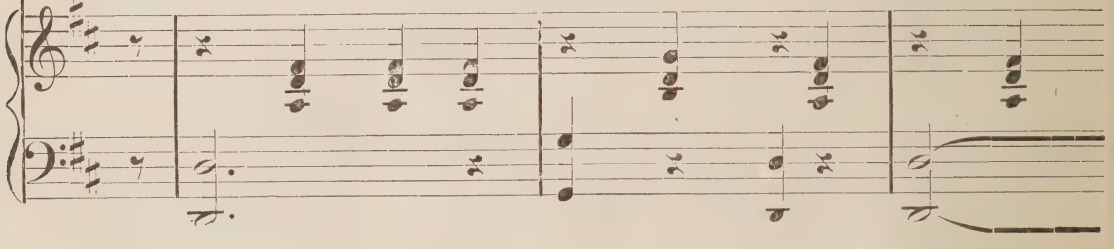
DINAH IS MY BEST GAL.

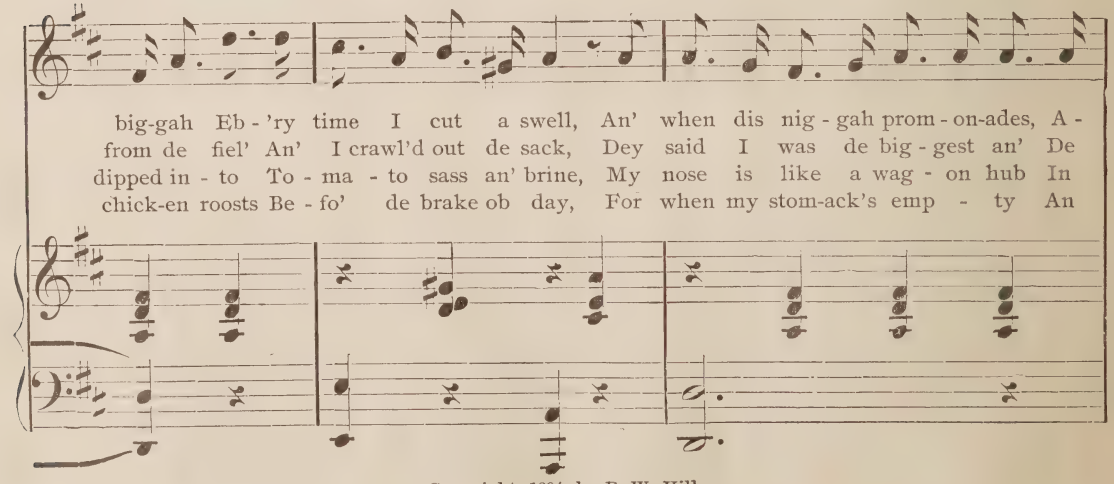
P. W. H. (Solo and Chorus.) P. W. Hill.





1. O I'se a jol - ly nig-gah; You know it ber - ry well, I'se am - bu - la - tin
2. One night dis nig - gah's mud-der Frew down from off her back, Her bag ob cot - ton
3. My hair's a lit - tle wool-ly My face has got a "shine," My lips you see were
4. My fin - gahs long and slen-dah, Are much in-clined dey say, To pick - in ob de





big-gah Eb - 'ry time I cut a swell, An' when dis nig - gah prom - on-ades, A -
from de fiel' An' I crawl'd out de sack, Dey said I was de big - gest an' De
dipped in - to To - ma - to sass an' brine, My nose is like a wag - on hub In
chick-en roosts Be - fo' de brake ob day, For when my stom-ack's emp - ty An

Copyyight, 1894, by P. W. Hill.

long de crowd-ed street Just "look a lit - tle out" you don't Step on dis nig-gah's feet.
brack-est ob de crowd, An' eb - ber sense dat day I'se been A grow-in' might-y proud.
aw - ful mud - dy goin', My teeth like rows ob rad - ish - es Down in de muck a growin'.
feel - in' quite fo' - lo'n I hank - er af - ter pul - let meat As shu' as you is bo'n.
CHORUS.
Hi - oh! bal - mo - ral Di - nah is my best gal, I'se a' gwine to
Hi - oh! bal - mo - ral Di - nah is my best gal, I'se a' gwine to
see her when I pick de cot - ton row; Hi - oh! bal - mo-ral Di - nah is my
see her when I pick de cot - ton row; Hi - oh! bal - mo-ral Di - nah is my
best gal, I'se a' gwine to see her when I pick de cot - ton row.
best gal, I'se a' gwine to see her when I pick de cot - ton row.

THE MERMAIDS' EVENING SONG.

Arr. by S. W. S.

A tempo.
1. Hark! what mys-tic sounds are these, Steal - ing soft - ly o'er the sea?
2. List! a - gain the sound draws near, Fall - ing sweet - ly on the ear;
3. List! the sound now faint - er grows, As the mer-maids seek re - pose;
p
cres.
Whence that mu - sic, soft and low, Sound - ing as the bil-lows flow! 'Tis the
Borne up - on the breeze a - long, 'Tis the mer - maids' ev-'ning song. 'Tis the
On the night wind borne a - long, Is the mer - maids' ev-'ning song. 'Tis the
cres.
p
Ped. ✻
Hark! Hark! Hark!
mer-maids' ev - 'ning song. 'Tis the mer-maids' song. Hark, Hark! 'Tis the song, . .
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

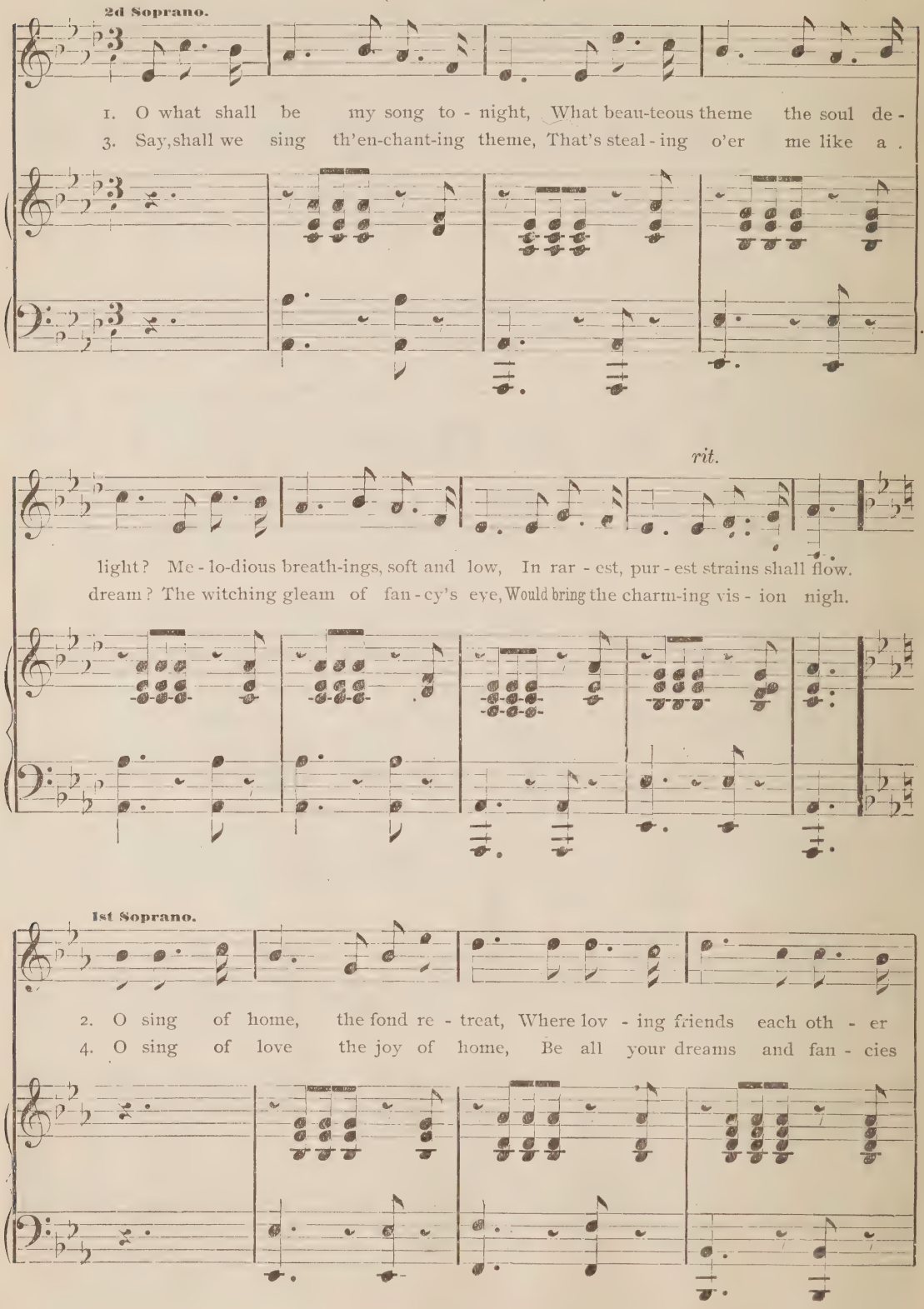
Hark! hark! hark!
piu presto.
mer-maids' ev - 'ning song, 'Tis the mer-maids' song, Hark, hark!
'Tis the mer-maids'
Ped
Ped.
pp
p
cres.
cres.
f
'Tis the mer-maids' song.
'Tis the mermaids' song, 'Tis the mermaids'
ev - 'ning song, 'Tis the mer-maids' ev - - 'ning song,
cres.
cres.
mf Ped.
dim.
a tempo.
f
song, 'Tis the mer-maids' song.
pp
cres.
Sva loco.

3d Voice. Allegro moderato.
Who would not a mer - maid be, Dwell-ing 'neath the rest - less sea! Down a-mong its
p
cres.
mys-tic forms, Cra - dled by the ris - ing storms, Where the dolphins play and leap
cres.
p
dim
a tempo
In a cor - al cave to sleep? In a cor - al cave, In a cor - al cave, In a cor - al cave to
dim.
a tempo.
cres.
rall.
D. C.
sleep, In a cor - al cave, In a cor - al cave, In a cor - al cave to sleep. (To 2d v.)
cres.
rall.

1st Voice. Allegro.
I would be a mer-maid fair, Wreathing pearls a - mid my hair; Pil-low'd on the
p
bil-lows' crest, O - cean gems up - on my breast; Lull'd by ev - 'ry wave that flows,
dim.
a tempo.
Sing - ing strains as sweet as those, Sing - ing, sing-ing strains as sweet as
dim.
rall.
those, Sing - ing, sing - ing strains as sweet, as sweet as those. (To 3d v.)
rall

WHAT SHALL BE MY SONG TO-NIGHT?

MARIA STRAUB. (Duet and Sextet.) S. W. S.

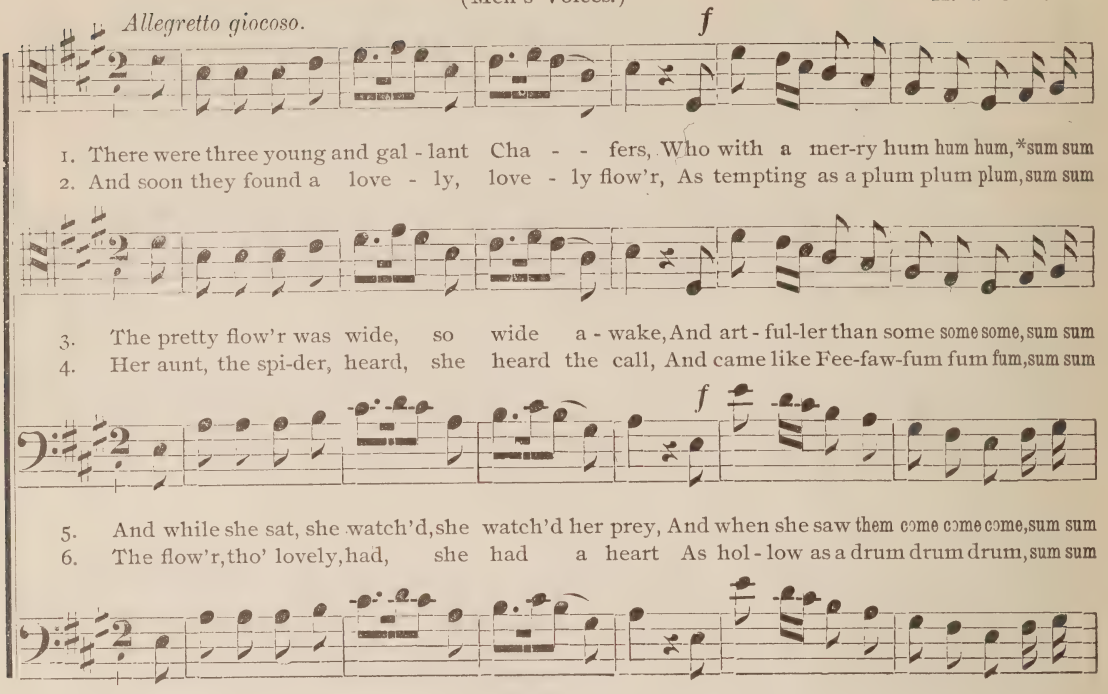

2d Soprano.
1. O what shall be my song to - night, What beau-teous theme the soul de-
3. Say, shall we sing th'en-chant-ing theme, That's steal - ing o'er me like a
rit.
light? Me - lo-dious breath-ings, soft and low, In rar - est, pur - est strains shall flow.
dream? The witching gleam of fan - cy's eye, Would bring the charm-ing vis - ion nigh.
1st Soprano.
2. O sing of home, the fond re - treat, Where lov - ing friends each oth - er
4. O sing of love the joy of home, Be all your dreams and fan - cies

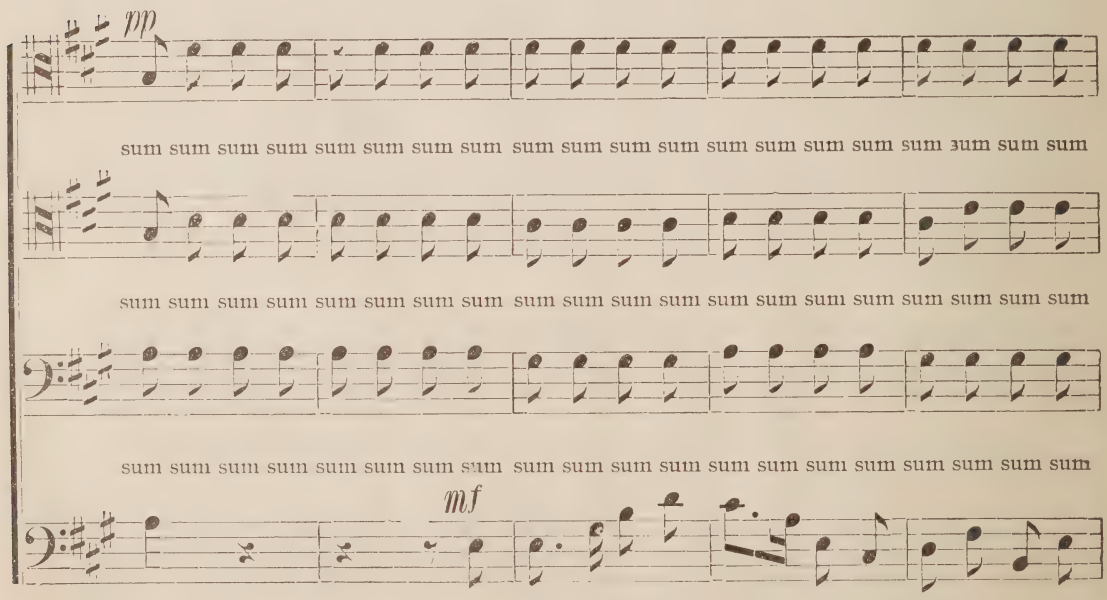
rit.
greet, Then mel - o - dy shall touch the heart, It's dear - est, sweet - est joys im - part.
flown; O touch the chords of mem-o - ry, And home shall float on mel - o - dy.
SEXTET.
fa
si
Yes, we will sing of home, sweet home, While there our tho'ts shall free-ly roam,
Without Instrument.
Inst.
We will sing of home, sweet home, There our tho'ts shall freely roam,
The joys of love and home, a - gain Shall flow in sweet har-mo-nious strain.
Joys of love and home, a-gain Flow in sweet har - mo-nious stain.

THE THREE CHAFERS.

(Men's Voices.)

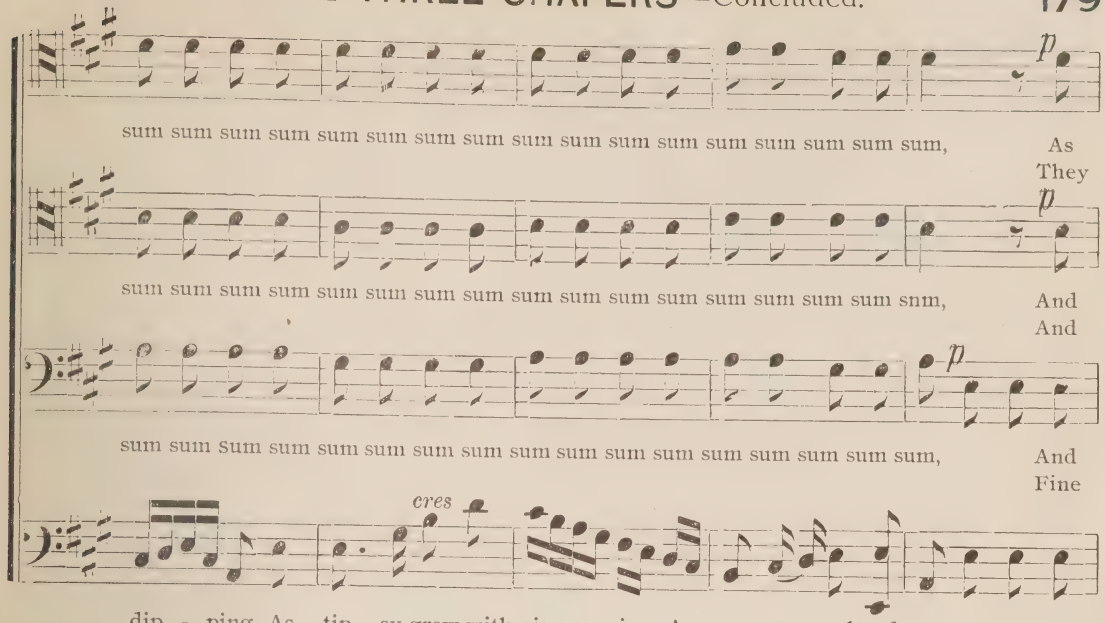
H. Truhn.

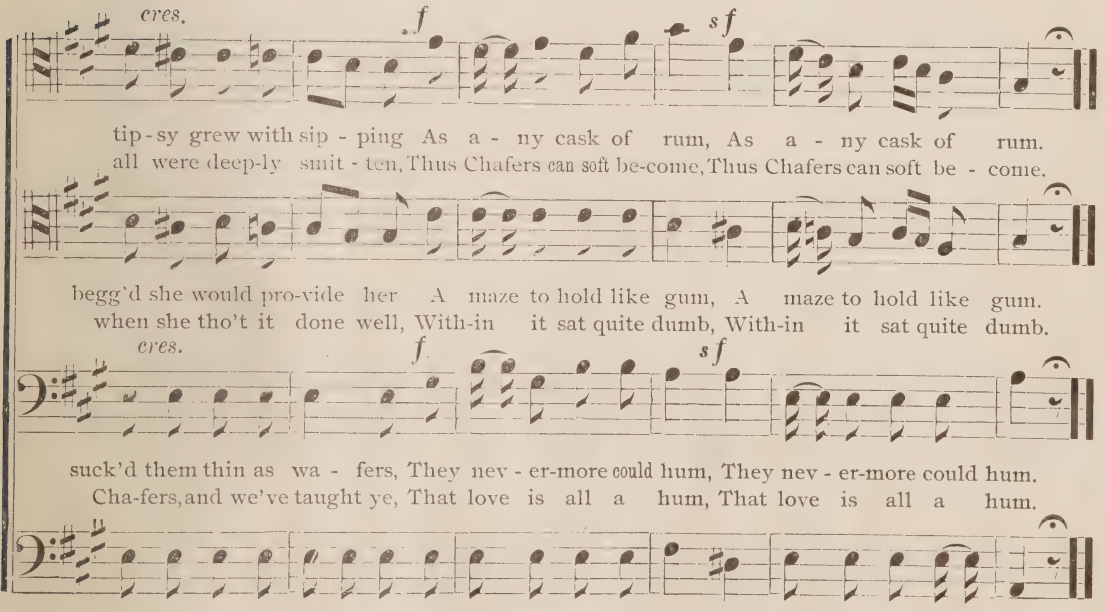

Allegretto giocoso.
f
1. There were three young and gal - lant Cha - - fers, Who with a mer-ry hum hum hum, *sum sum
2. And soon they found a love - ly, love - ly flow'r, As tempting as a plum plum plum, sum sum
3. The pretty flow'r was wide, so wide a - wake, And art - ful-ler than some some some, sum sum
4. Her aunt, the spi-der, heard, she heard the call, And came like Fee-faw-fum fum fum, sum sum
f
5. And while she sat, she watch'd, she watch'd her prey, And when she saw them come come come, sum sum
6. The flow'r, tho' lovely, had, she had a heart As hol - low as a drum drum drum, sum sum

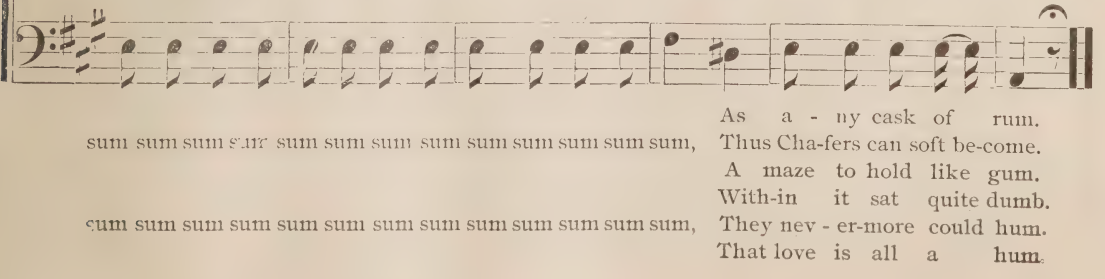


* Pronounced zoom.

In dew their no-ses dip - ping, In dew their no - ses
They all at once were bit - ten, They all at once were
She call'd her aunt, the spi - der, She call'd her aunt, the
At once the net she spun well, At once the net she
She pounc'd up-on the Cha - fers, She pounc'd up-on the
She laugh'd and said we've caught ye, She laugh'd and said we've


p
sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum, As They
p
sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum snm, And And
p
sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum, And Fine
cres
dip - ping, As tip - sy grew with sip - ping, As a - ny cask of rum, sum sum sum,
bit - ten, They all were deep-ly smit - ten, Thus Chafers can soft become, sum sum sum,
spi - der, And begg'd she would pro-vide her A maze to hold like gum, sum sum sum,
spun well, And when she tho't it done well, With-in it sat quite dumb, sum sum sum,
Cha - fers, And suck'd them thin as wa - fers, They nev-er-more could hum, sum sum sum,
caught ye, Fine Cha - fers, and we've taught ye That love is all a hum, sum sum sum,


cres.
f
sf
tip - sy grew with sip - ping As a - ny cask of rum, As a - ny cask of rum.
all were deep-ly smit - ten, Thus Chafers can soft be-come, Thus Chafers can soft be - come.
begg'd she would pro-vide her A maze to hold like gum, A maze to hold like gum.
when she tho't it done well, With-in it sat quite dumb, With-in it sat quite dumb.
cres.
f
sf
suck'd them thin as wa - fers, They nev - er-more could hum, They nev - er-more could hum.
Cha-fers, and we've taught ye, That love is all a hum, That love is all a hum.


As a - ny cask of rum.
sum sum sum sum sum sum sum sum sum sum sum sum sum, Thus Cha-fers can soft be-come.
A maze to hold like gum.
With-in it sat quite dumb.
sum sum sum sum sum sum sum sum sum sum sum sum sum, They nev - er-more could hum.
That love is all a hum.

HOME AGAIN.

Arr. from "La Favorita." by S. W. S.

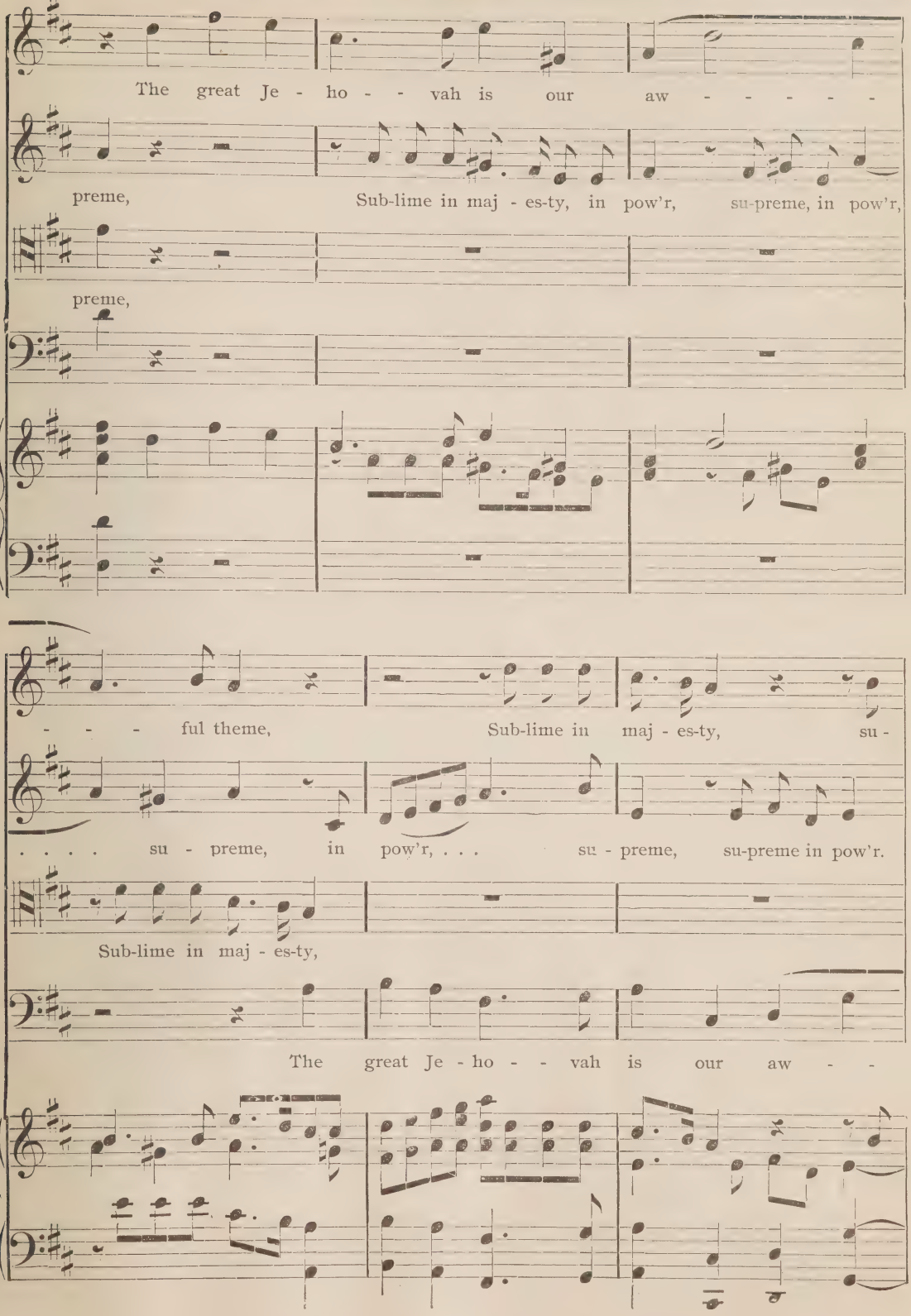
p Andante.
Fare - well, fare-well, the sails unfurl'd Their white wings spread un - to the wind; The
Yet mem'ry's charm shall lin - ger still, And home and friends at will re - call! Re -
p
Fare - well, fare - well, un - furl'd the sails spread their wings, spread their
Mem - 'ry's charm shall lin - ger, shall lin - ger, re - call home and
Fare - well, un - furl'd sails are spread - ing their wings, spread their
Yes, mem - 'ry's charm, mem-'ry's charm still shall lin - ger, re -
land re-cedes, the ves - sel speeds, And leaves our home far, far be-hind; The
mem-brance dear our hearts shall cheer, Shall sweet-ly hold us in its thrall! As
wings, the land re - cedes, ves - sel speeds, home be - hind leaves;
friends, re-mem-brance dear hearts shall cheer, hold in its thrall!
wings, land re - cedes, ves - sel speeds, home be - hind leaves;
mem - brance so dear hearts shall cheer, hold in its thrall!
cres.
bright setting sun, his day's journey done, Il - lumines the glow - ing
on-ward we roam the white sparkling foam Runs fast in the good ship's
The set - ting sun, day's jour-ney done, is done, glowing West, the
On - ward we room, white spark-ling foam runs fast in the good ship's
cres.
Bright, bright set - ting sun, day's jour - ney done, the glow - ing
On - ward, on - ward roam, white spark-ling foam, the good ship's

West; Fast, too fast the ship the wind o - beys; Sails o'er the o - cean's
track; Soon, ah, soon 'twill gleam, gleam in our wake, As home we jour - ney
West; Fast, too fast the ship o - beys, Sails the ship, sails the
track; Soon ah, soon gleam - ing a - gain in our wake. jour - ney
West; Fast, too fast ship o - beys, Sails the ship, sails the
track; Soon, ah, soon gleam a - gain in our wake, jour - ney
1
2
breast, o'er the deep ocean's breast.
(Omit.)
back. Home a-gain, home a-gain,
Fare - - well!
Again, dear home, dear home a-
ship. Fare - - well!
(Omit.)
back.
Again, dear home, dear home a-
ship. Fare - - well!
(Omit.)
back.
Dear home a - gain, ...
rit.
home a - gain, dear home a - gain, dear home a - gain, home a - gain!
gain, home, dear home,
gain, home, dear home, home a - gain!
. . . dear home a - - gain, dear home, home a - gain!

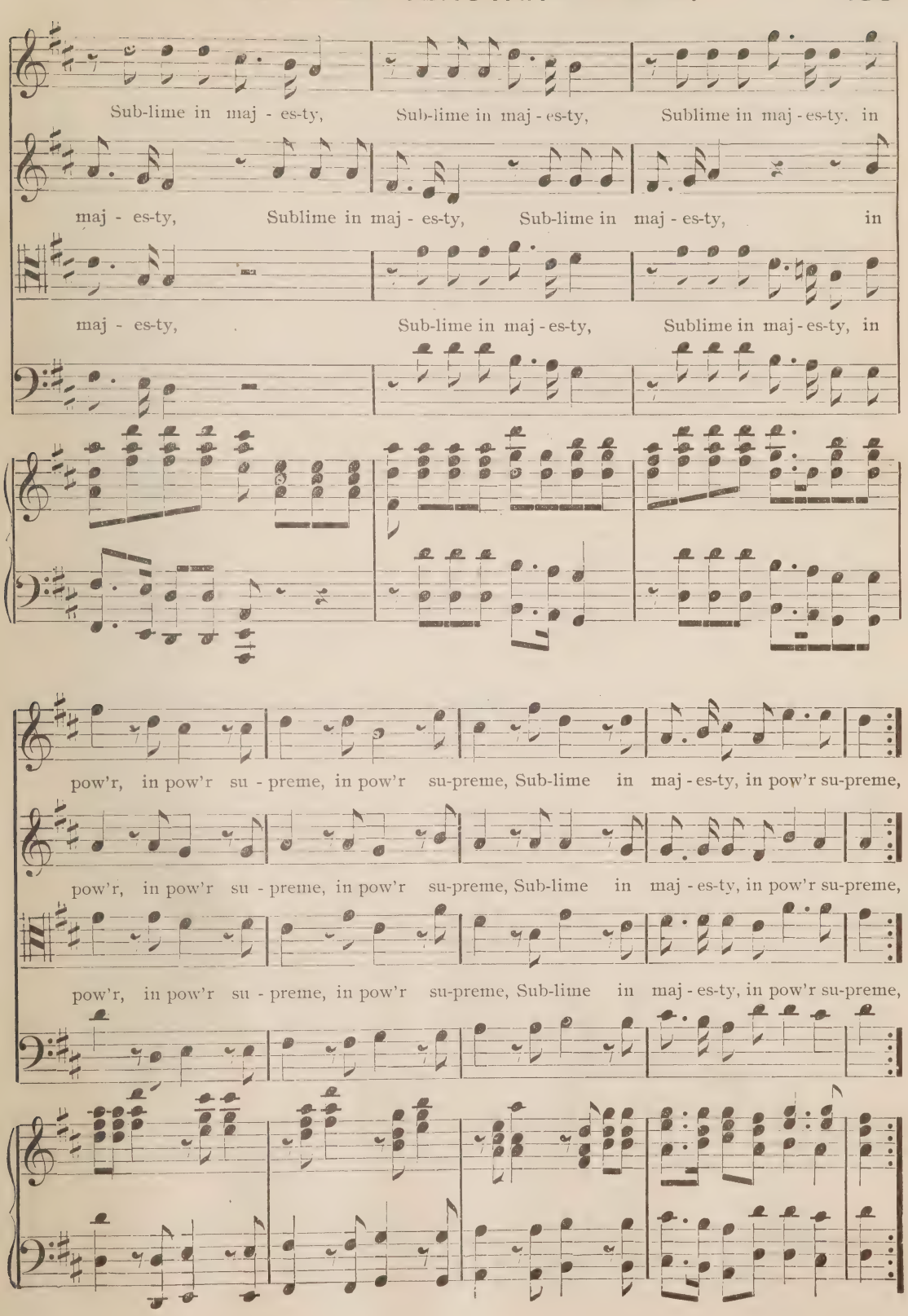
THE GREAT JEHOVAH.

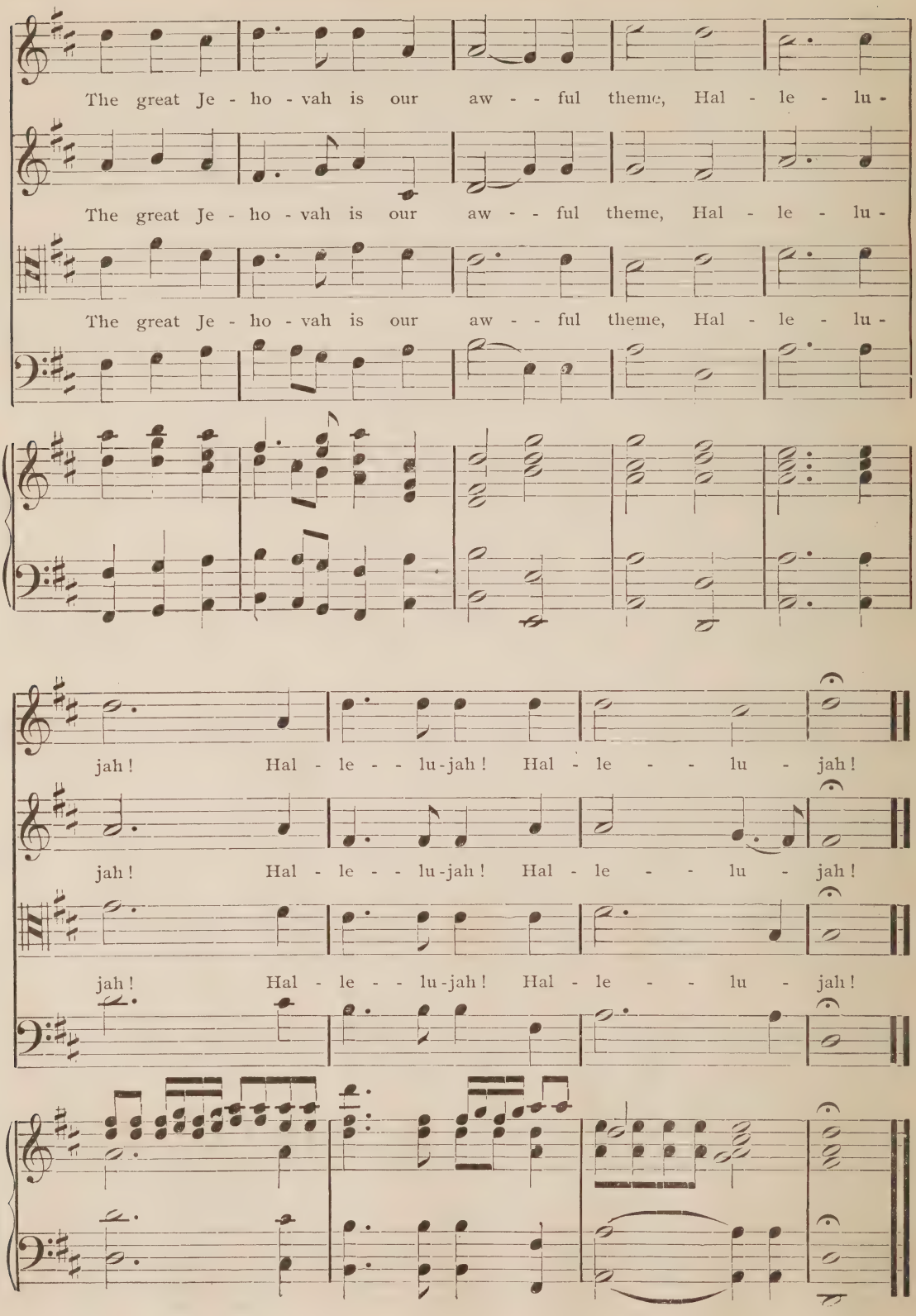
From "JOSHUA." Arr. by S. W. S.

The great Je - ho - vah is our aw - - - - ful theme,
Sub-lime in
The great Je - ho - vah is our aw - - - - ful theme,
f
Sub-lime in maj - es-ty, in pow'r su - preme,
maj - es-ty,
Sub-lime in maj - es-ty, in pow'r, in pow'r su-
Sub-lime in maj - es-ty,
Sub-lime in maj-es - ty, in pow'r su-


The great Je - ho - - vah is our aw - - - - - -
preme, Sub-lime in maj - es-ty, in pow'r, su-preme, in pow'r,
preme,
- - - ful theme, Sub-lime in maj - es-ty, su -
. . . . su - preme, in pow'r, . . . su - preme, su-preme in pow'r.
Sub-lime in maj - es-ty,
The great Je - ho - - vah is our aw - -

preme, in pow'r, su - preme, su-preme in pow'r, su-preme, . su -
. . . . . in pow'r su-preme, in pow'r su-preme, Sub-lime in maj - es-ty
The great Je - ho - - vah is our
- - - - - - ful theme,
preme in pow'er, in pow'r su-preme, Sub-lime in maj - es-ty,
su-preme in pow'r, su-preme, Sub-lime in maj - es-ty, Sub-lime in
aw - - - - - - - ful theme, Sub-lime in maj - es-ty, Sub-lime in


Sub-lime in maj - es-ty, Sub-lime in maj - es-ty, Sublime in maj - es-ty, in
maj - es-ty, Sublime in maj - es-ty, Sub-lime in maj - es-ty, in
maj - es-ty, Sub-lime in maj - es-ty, Sublime in maj - es-ty, in
pow'r, in pow'r su - preme, in pow'r su-preme, Sub-lime in maj - es-ty, in pow'r su-preme,
pow'r, in pow'r su - preme, in pow'r su-preme, Sub-lime in maj - es-ty, in pow'r su-preme,
pow'r, in pow'r su - preme, in pow'r su-preme, Sub-lime in maj - es-ty, in pow'r su-preme,


The great Je - ho - vah is our aw - - ful theme, Hal - le - lu -
The great Je - ho - vah is our aw - - ful theme, Hal - le - lu -
The great Je - ho - vah is our aw - - ful theme, Hal - le - lu -
jah! Hal - le - - lu - jah! Hal - le - - lu - jah!
jah! Hal - le - - lu - jah! Hal - le - - lu - jah!
jah! Hal - le - - lu - jah! Hal - le - - lu - jah!

NOTE.—The following exercises are a most thorough preparation to the reading of the classics. They are also very effective in ear-training. They should be sung slowly and with an instrument at first. Teachers should give them to their classes in "homeopathic doses."

No. 1.

No. 2.

No. 3.

No. 4.

Breath control.

Among the most important things to be done by a singer is to control the breath, for on it depends largely, the purity and resonance of the tone. The following statements cover this point.

Inhale through the Nazel Passages when possible.

It cannot be done in short catch breaths between words.

Fill the lower part of the lungs first.

This is manifested by distention of the waist followed by a slight general enlargement of the chest.

Keep back the breath.

Control the breath by making the ribs firm. The sensation is that of an outward pressure in front and at the sides, the waist becoming smaller gradually.

Inhale quickly.

The singer must often replenish breath a little where any prolonged effort would completely destroy the musical sense.

Take full Breath.

This should be done at the beginning of sections (phrases) of a tune and wherever circumstances will allow a full comfortable (not crowded) breath to be taken.

Do not allow the lungs to be exhausted.

Exhaustion is avoided by economizing the breath by controlling it and by adding more or less at the best places.

Good breathing places.

At punctuation points and after important words; not before important words nor between syllables of a word.

The mouth.

The mouth should be well opened not only at the front but there should be a large cavity in the back part as well.

The tongue should be out of the way.

The back part of the tongue should be depressed as much as possible and deeply grooved in the centre, being as far from the roof of the mouth as possible; it should lie well forward to the front teeth but not so as to press them.

The lips should smile.

For a good, free and bright tone the lips should expose the teeth a little.

A good tone.

It cannot be discribed yet it may be said that it is agreeable and satisfying to a musical person. It has resonance, (ringing quality) has carrying power (nearly as loud at a distance as near by) and is free from harshness and yet not lifeless. It always produces a pleasant sensation in the mouth of its producer.

Tone qualities.

They are as varied as the emotions of the heart and come at their behests.

They may be classified in a general way as:

Sombre and clear timbre.

The former is made by extra distention in the back of the mouth while for the latter the air current is brought forward more to the hard and bony parts of the mouth.

Registers.

Generally speaking, ladies voices have three compartments or registers.

(1) *The chest tones* extending downward from E (first line). They have a marked vibration, are brilliant and strong and somewhat masculine.

(2) *The head tones* extend upward from D (fourth line). They are fife like in quality, shrill and bird like.

(3) The *medium tones* lie between the chest and head tones. They are speaking tones, neither sparkling nor strong but when developed are full of sweetness and tenderness.

NOTE.—The boundaries of registers are not fixtures. They vary in different individuals and may be changed somewhat at will but it is dangerous to vary much from the lines specified.

Men's voices.

Men's voices are generally chest tones. In quality they are *clear* or *covered*. The upper tones of low voices are more muffled (covered). Men can sing a tone like the ladies medium, called *falsetto*. It is unnatural and unpleasant when heard alone.

Phrasing.

Is musical elocution. It is bringing out the full

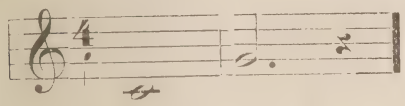
meaning and emotion expressed in the music. It includes the best use of cres., dim., legato, staccato, and the various degrees of power.

Breathing exercises.

1st. Take an erect, easy position of body whether standing or sitting; if sitting do not lean against the back of the seat; shoulders back. Take in as much breath (through the nose) as can be done without distending the upper part of the chest. Expand at the waist. Then open the mouth and throat and hold the breath a few moments, by making the chest rigid and presssing the side walls of the chest outward. Then give off the breath very slowly through a very small aperture between the lips, all the while drawing in the muscles of the waist very gently. Continue this until the lungs are exhausted, then, after a few moments, repeat the exercise. Practice daily until the parts are strong and the breath well under control.

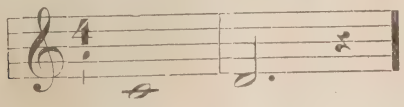
2d. With the same management of the breath sing a tone at a convenient pitch as long as possible, being *sure* to commence the tone very softly. Use *ah* and *oo*.

3d. Sing, making a steady crescendo, drawing in the muscles of the waist, especially for the higher tone.



Repeat this exercise at different pitches.

4th. Sing, heeding the same directions as in the previous exercise; keeping the mind on the breathing.

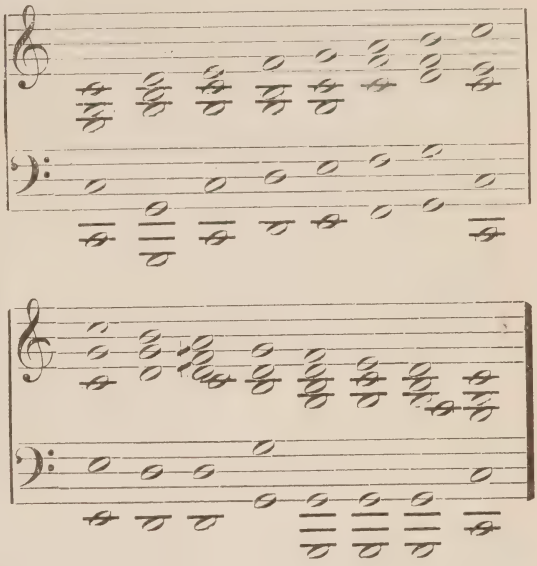


Commence this at a low pitch and transpose upward by steps or half steps as high as the voice can sing easily.

5th. Repeat a short tone four times on each pitch of the scale. These tones should be *very* short with the throat open. If the exercise is done correctly there will be a sudden *outward* action at the pit of the stomach, the *reverse* of the action at this point in a *long tone*.

Vowels.

The following simple accompaniment to the scale, transposed into such keys as are wanted, will sustain the voice while practicing.



Sing each of the following vowels to long, slightly crescendo tones: oo, ah, a, e, i, o, aw and a, as in at. Sing them separately and combined into various groups, opening the mouth and throat so that the tones may be clear and resonant. The tongue should touch the lower front teeth and be as low in the mouth as possible. The mouth and face should be in a relaxed and cheerful condition. Care should be given to rounding long *e*, *a*, and *a*, as in "at," more than in speaking. After much careful practice with a slight crescendo, the tones should be ended with a diminuendo.

Sing the following words with the vowels *unchanged:*

Fair (not fay-er,) stair, lair, tare, hire lyre, tire, choir and many other similar monosyllables ending in the soft "r" element.

Sky (not ski-ee) my, tie, try, fly, and others of the "i" element.

Gay (not gay-ee) hay, say, may, lay and other words whose terminal sound is long *a*. (The vanishing sound of a and i is ee, but should be almost wholly disregarded by singers.)

Pale (not pa-el) sale, tale, fail, nail, meal, seal, real, and other words ending in the "l" element.

How (not how-oo) plough, bough, now, and other words ending in the "ow" element.

Consonants.

To get control of and to strengthen all the parts used in consonant production, the following words (and many more which the teacher can suggest) should be practiced carefully, giving especial force to the initial consonant. The muscles employed should not be made rigid. Each line of words should be sung to each tone of the scale.

Bar, bate, beet, bite, boat, boon.
Car, kate, keel, kite, coat, coon.
Darn, date, deed, died, door, doom.
Far, fate, feet, fight, foe, fool.
Garb, gabe, geer, guide, goal, groom.
Hark, hate, heat, high, hoe, who.
Jar, jade, jeer, jire, joe, jew.
Lard, late, lee, lyre, low, lute.
Ma, may, me, my, more, moot.
Nah, nay, kneel, night, note, noon.
Pa, pay, peal, pie, pole, pool.
Quah, quake, queer, quite, quote, quook.
Rah, ray, reel, write, wrote, rude.
Sah, say, see, site, so, soon.
Tah, tare, tea, tight, toad, tune.
Vah, vay, vere, vine, vote, voon.
Wah, way, we, wire, wove, woof.
Zah, za, zee, zi, zoe, zoop.

Exercises for Flexibility.

No. 1. Transpose upward by half steps. Repeat faster.

With Vowels and Sylables.

No. 2. Transpose.

No. 3. Transpose.

No. 4. Transpose.

No. 5. Transpose.

Accelerando (ät-tshel-a-*rän*-do), gradually faster and faster.
Adagio (ä-*dä*-je-o,) slow.
Ad Libitum or *Ad lib.*, at pleasure.
Agitato (ä-je-*tä*-to,) with agitation.
Allegretto (äl-le-*grat*-to,) less quick than Allegro.
Allegro (äl-*la*-gro,) quick
Allegro mâ non troppo, quick, but not too quick.
Amoroso (ä-mo-*ro*-zo,) affectionately, tenderly.
Andante Con Moto, quicker than Andante.
Animato (än-*e*-mä-to,) with spirit and boldness.
A Tempo, in time.
A Tempo Guisto (a tem-po *joos*-to,) in an exact manner.
Ben Marcato, in a well marked manner.
Brilliante (bril-*län*-te,) brilliant.
Cadence, closing strain, a fanciful embelishment of the close of a song.
Cadenza (kä-*dân*-tsa,) same as the second use of Cadence.
Calando (kä-*lân*-do,) softer and slower.
Cantabile (kän-*tâ*-be-le,) graceful, singing style.
Col, or *Con*, with.
Comodo or *Commodo*, in an easy and unrestrained manner.
Con Affetto, with expression.
Con Energico (a-*ner*-gi-co,) with energy.
Con Espressione (as-pres-si-*o*-ne,) with expression.
Con Fuoco (foo-*o*-co,) with fire.
Con Grazia (*grâ*-tse-ä,) with grace.
Con Moto, with emotion.
Con Spirito, with spirit.
Dal Segno (dal *san*-yo,) or *D. S.*, go to the sign.
Declamando (dek-lä-*mân*-do,) in the style of declamation.
Diatonic tones, the tones that belong to a key; key tones.
Diletante (de-let-*tânh*-te,) a lover of the arts in general.
Diminuendo, or *Dim.*, or > gradually decreasing in power.
Di Molto (di *mol*-to,) much or very.
Dolce (dol-*tshe*,) soft, tender, delicate.
Doloroso (do-lo-*ro*-zo,) in a plaintive style.
Dynamics, The department which treats of the Power and Quality of tones.
E, and.
Energico (en-*er*-je-ko,) with energy.
Espressivo (es-pras-*si*-vo,) expressive.
Forzando (for-*tsân*-do,) sudden stress.
Giùsto (*joos*-to,) in steady time.
Grave (*grâ*-ve,) a solemn movement.
Grazioso (grä-tse-*o*-zo,) gracefully.
Larghetto (lär-*gât*-to,) slow, but not so slow as Largo.
Làrgo (lär-go,) slow.
Leggiero (led-je-*a*-ro,) lightly.
Lento (län-to,) slow.
Maestoso (mä-as-to-zo,) majestically.
Marcato (mär-*kâ*-to,) marked style.
Melodics, the department which treats of the pitch of tones.
Mezzo (*mat*-tso,) or *m*, in medium power.
Moderato (mod-e-*râ* to,) in moderate movement.
Molto (*mol*-to,) much or very.
Morendo, gradually dying away,
Mosso (*mos*-so,) emotion.
Moto, motion,
Non, not.
Non Troppo, not too much.
Obligato, a solo part accompanied by other voices,
Octave Names, From middle C upward; first octave is *once marked small*, the next, *twice marked small*, etc, From middle C downward, first octave, *small*, next *large*, next, *once marked large*, etc.
Orchestra, a company or band of instrumeutal performers.
Pastorale (pas-to-*rä*-le,) a graceful movement in compound double measure.
Perdendo (par-*dan*-do,) same as Lentando.
Pianissimo, or *pp*, very softly.
Piu (pe-oo,) more.
Piu Moso, with more motion, faster.
Poco, a little.
Poco a poco, gradually.
Portamento (por-tä-*man*-to,) the manner of sustaining and conducting the voice from one sound to another.
Presto, quick.
Prestissimo, very quick.
Rallentando or *Slentando*, slower and softer by degrees.
Recitando (rä-tshe-*tän*-do,) a speaking manner of performance.
Recitative (re-si-tä-*tev*,) musical declamation.
Rhythmics, the department which treats of the length of tones.
Ritard or *Rit.*, slower.
Ritardando, slackening the time.
Scherzando (sker-tsän-do,) or *Scherzo* (sker-tso,) playfully.
Semplice (sam-ple-tshe,) simple.
Sempre (*sam*-pre,) throughout, always, as *Sempre Forte*, loud throughout.
Sforzando (sfor-*tsän*-do,) or > with strong force.
Slur, a curved line placed over or under notes on different degrees of the staff showing that they should be sung to one syllable.
Smorzando (smor-tsän-do,) dying away.
Soave (sa-*ä*-ve,) sweetly.
Solfeggio (sol-*fad*-je-o,) a vocal exercise.
Solo, for a single voice.
Sostenuto, sustained.
Sotto voce (sot-to *vo*-tshe,) with subdued voice.
Spiritoso, with animation.
Staccato (stäk-kä-to,) detached.
Swell, or <>, increasing and diminishing in power.
Tace (tä-tshe) or *Tacet* (tä-set,) silent, or be silent.
Tasto solo (täs-to-*s*-lo) without chords.
Tempo a Piacere (*tam*-po-a pe-a-*tsha*-re,) time at pleasure.
Tempo Giusto, in exact time.
Ten. Tenut., see Sostenuto.
Tone Properties, Length, Pitch, Power, and Quality.
Transposition, changing a tune, exercise or scale to a higher or lower key.
Tutti (too-te,) full chorus.
Un (oon,) a; as *Un Poco*, a little.
Veloce (ve-*lo*-tshe,) rapidly.
Vigoroso (ve-go-*ro*-zo,) bold, energetic.
Vivace (ve-vä-tshe,) quick and cheerful.
Virtuoso (ver-too-*o*-zo,) a proficient in art.
Volti Subito [*vol*-te,] turn over quickly.

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